The Traditional Collector

Featuring
The Collection of Walter & Nesta Spink

April 9–10, 2024

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55 Years



The Traditional Collector

Featuring The Collection of Walter & Nesta Spink

April 9-10, 2024, 12pm

Sale 272
145 East Walnut Avenue, Monrovia CA 91016

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Previews:

Friday, April 5th: 12-4pm
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Monday, April 8th: 12-4pm
Tuesday & Wednesday, April 9th & 10th: Doors open 10am

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A special thank you to Sandhya Jain-Patel for providing her expertise in vetting and valuing the Indian works of art in The Collection of Walter & Nesta Spink.

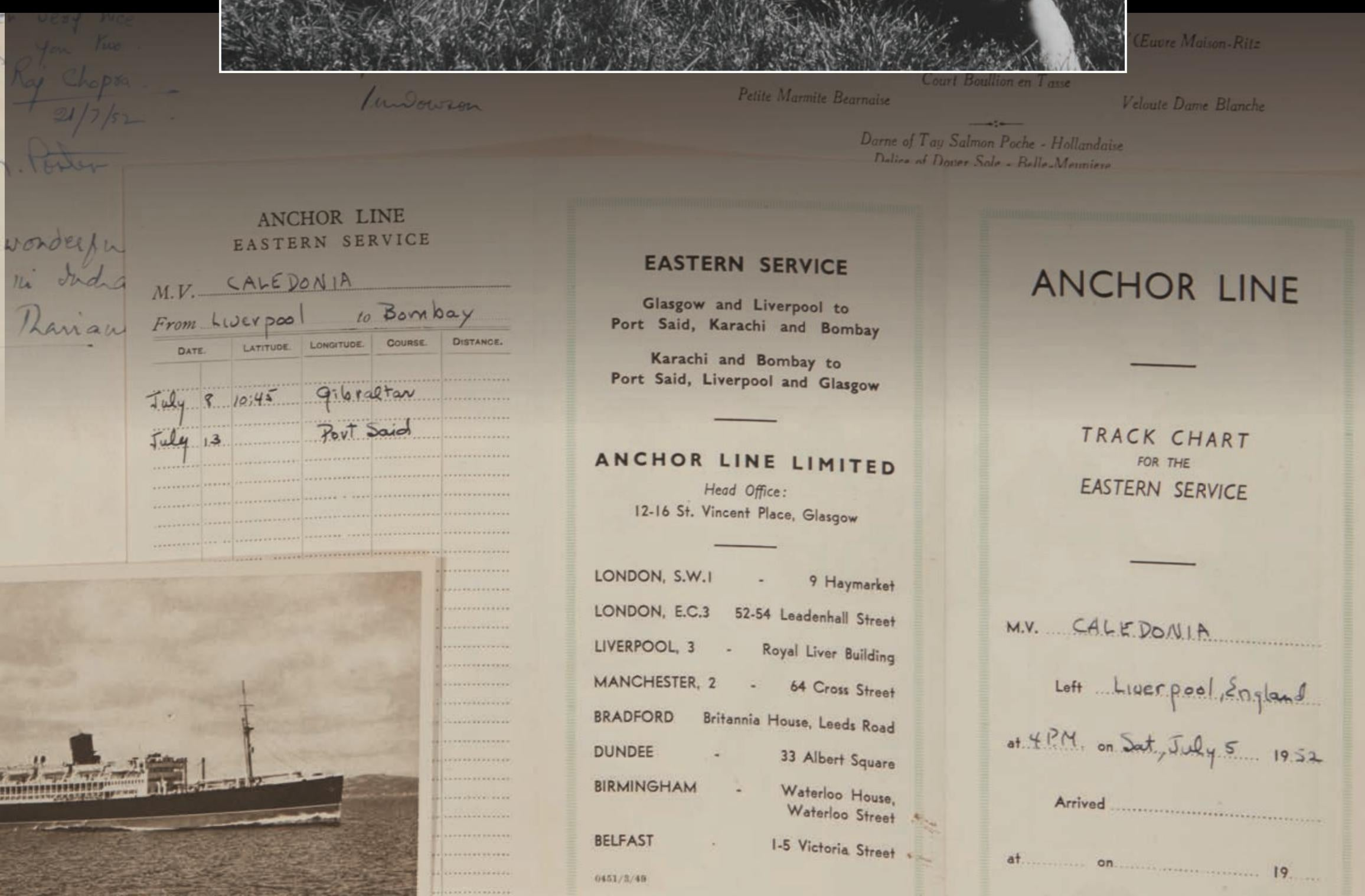
JOHN MORAN

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Est. 1969 | 55 Years

The Collection of Walter & Nesta Spink





For collectors and enthusiasts of South and Southeast Asian art, the name Walter Spink (1928-2019) carries immense significance. Born in 1928 in Worcester, Massachusetts, Walter was destined for a remarkable journey as a pioneering scholar, professor, and collector in the field of Asian art and art history.

Walter's early interests in science, the arts, and humanities, which were nurtured in an environment that valued education and intellectual curiosity, laid the foundation for his groundbreaking achievements. After receiving degrees from Amherst College and Harvard University, he joined the faculty at the University of Michigan in 1961, where he played a pivotal role in transforming part of their history of art department into one of the nation's leading centers for the study of South and Southeast Asian art.

In addition to his passion for teaching at Michigan for nearly 40 years, Walter Spink had a keen interest in researching all types of Buddhist art and architecture, with a particular focus on the sculptures, paintings, and architecture of Ajanta in western India. This crescent shaped complex of 29 rock-cut caves provided dwellings and places of worship for Buddhist monks during the 5th century. Dr. Spink's meticulous research over many decades, supported by prestigious fellowships and rigorous analysis, resulted in his reevaluation of existing historical theories, reshaping our understanding of Ajanta and other ancient sites in the region. His proposal of a "short chronology" for the creation and inhabitation of Ajanta remains a landmark achievement and an ongoing topic of discussion. His thorough analysis of this site, which The Art Newspaper once described as "India's Sistine Chapel" and which now carries a UNESCO World Heritage Historic designation, was the topic of numerous essays and books over the course of his career. His most ambitious work was his seven-volume study of Ajanta, published sequentially (by Brill, The Netherlands) between 2005 and 2017.

Dr. Spink contributed to the broader aspects of his field in other ways, as well. For example, he served as a Trustee of the American Institute of Indian Studies (1962-65; 1972-73) and was a member of the editorial board of scholarly journals such as Ars Orientalis (1963-2000). Dr. Spink's wide-ranging involvement with the American Committee for South Asian Art spanned many decades. During that time, he founded and directed ACSAA's Color Slide Project, which aimed to source, prepare, promote, and distribute high-quality thematic sets of slides to universities, museums, and individuals as visual reference sources for 3000 years of Indian and other South and Southeast Asian art, architecture, and culture. This project was launched at a time when access to the internet was not widespread, making it an invaluable resource for scholars and enthusiasts in the field.

But Walter's passions extended far beyond academia. He was an avid collector of art, a lover of nature, poetry, and music. He was also a devoted husband and father. His partnership with his beloved wife, Nesta (1926-2020), was a source of inspiration and support throughout his life. Nesta Spink, a fellow art historian, with degrees from Smith College and Radcliffe/Harvard University, was regarded as one of the world's preeminent authorities on the lithographic works of James McNeill Whistler and was the lead author of the catalogue raisonné of his lithographs published in two volumes by the Art Institute of Chicago in 1998. Prior to embarking on that specialized project, she was curator of European and American art at the University of Michigan Museum of Art, Ann Arbor (1967-1979).

Both Nesta and Walter were consummate teachers who couldn't help but convey to others their pleasure for art and life. Sharing Walter's passion for exploration and discovery, they enjoyed almost 70 years together on a lifelong journey of intellectual and cultural enrichment. The Spink's home in Ann Arbor became a colorful, welcoming sanctuary lined with books, art, and artifacts from around the world. Their primary goal as collectors was always for enjoyment rather than investment, and yet, with their keen eyes and shared knowledge, their collection appreciated significantly over time. In their later years, Walter and Nesta remained actively engaged in academia and the arts, continuing to inspire and mentor future generations of scholars and collectors. Their generous donations to cultural institutions and museums, from the mid-1980s onward, ensured that their legacy would endure for years to come. "The Connoisseurs' Legacy" @ University of Michigan Museum of Art – Detroit Art Review

Now, John Moran Auctioneers is honored to headline the first day of their two-day Traditional Collector sale with an exceptional selection of South and Southeast Asian sculpture and works of art from the collection of Walter and Nesta Spink. These works, many of which were acquired as far back as the 1950s, not only represent a significant addition to the art market but also serve as a testament to the enduring impact of Walter and Nesta Spink's contributions to the world of Asian art and culture. For those who appreciate the marriage of scholarship and collecting, these rare pieces offer a unique chance to become part of a legacy that has inspired generations of academics and art enthusiasts worldwide.



1001

A buff sandstone relief figure of Buddha

Gupta Period circa 5th century; Sarnath, Uttar Pradesh, India
Standing in a graceful sway, wearing a dhoti tied at his waist, its pleats peeking out from beneath a thin sanghati that falls gracefully from his shoulders and reveals the classically rounded forms of his body, his gentle face with eyes downcast in benevolence and flanked by crisply carved elongated earlobes, with remains of polychromy
13" H x 5.5" W x 3" D

$3,000-5,000

Provenance: The Collection of Walter and Nesta Spink, Ann Arbor, MI, by 1967
Exported from India, Export License F 4-1 / 8380 / 66-CAI (3), Box 5, Line 18, granted by S. Rao, Assistant Educational Advisor, Ministry of Education, and by Director General of Government of India, Archaeological Survey of India, New Delhi, in 1966





1002

A buff sandstone bust of Shalabhanjika

Circa 11th century; Rajasthan or Madhya Pradesh, India
Crisply carved with large almond-shaped eyes beneath finely arched eyebrows and full, sensuous lips, her hair with incised locks arranged in an elaborate coiffure encircled by a jeweled diadem, wearing beaded disk earrings and elaborate multiple necklaces which sway in response to her curving waist, a flowering tree rising above
Stone: 13” H x 7.5” W x 6” D; Overall: 17.25” H x 7.5” W x 6” D

$4,500-6,500

Provenance: Terence McInerney, New York, NY
The Collection of Walter and Nesta Spink, Ann Arbor, MI, acquired from the above, April 15, 1992

Notes: This lot is accompanied by a copy of the payment receipt for the above-mentioned purchase.

A similar bust of the same subject and region, and in lesser condition, was sold for the equivalent of $13,000 (see Christie’s, Mumbai, India, “The India Sale - Classical Indian Art,” December 18, 2016, Lot 55).. Another head with similar hairstyle and facial features from the Collection of Lawrence and Shirley Phillips sold for $18,750 (see Christie’s, New York, NY, “Indian, Himalayan and Southeast Asian Works of Art,” September 13, 2016, Lot 263).







1003

A buff sandstone relief of an attendant figure

11th century; Rajasthan or Madhya Pradesh, Central India

Standing in exaggerated contrapposto, the right hand at their hip, the torso centered by the srivastava mark, wearing a long dhoti secured at the fleshy belly with a jeweled pendant belt, adorned with multiple necklaces and armband, the sacred thread looping down and over the left thigh

Figure: 16.5” H x 10” W x 5.5” D; Overall: 20” H x 9.5” W x 5.5” D

$3,000-5,000

Provenance: The Collection of Walter and Nesta Spink, Ann Arbor, MI, by 1967

Exported from India, Export License F 4-1 / 8380 / 66-CAI (3), Box 4, Line 12, granted by S. Rao, Assistant Educational Advisor, Ministry of Education, and by Director General of Government of India, Archaeological Survey of India, New Delhi, in 1966

Notes: A similar figure, though not as finely carved, nor as large, from the James and Marilynn Alsdorf Collection, achieved $1,750 at auction (see Christie’s, New York, NY, “Asia!,” September 28, 2021, lot 106).

1004

Two relief stone sculptures of amorous couples, Mithuna
Circa 11th century; Central India
Each well-carved with a couple in embrace, the figures wearing long striated dhotis and adorned with heavy beaded jewelry, the women with their hair arranged in elaborate chignons, and one with a monkey looking on, each framed by nearly identical decorative elements, one with a darker patina
Darker: 11.875” H x 5.25” W x 3” D, Brown: 11.5” H x 6.25” W x 3” D

$4,000-6,000

Provenance: The Collection of Walter and Nesta Spink, Ann Arbor, MI, by 1967
Exported from India, Export License F 4-1 / 6560 / 66-C.3, Box 1, lines 24 and 25, granted by S. Rao, Assistant Educational Advisor, Ministry of Education, and by Director General of Government of India, Archaeological Survey of India, New Delhi, in 1966

Notes: Relief sculptures such as these were often found adorning the exteriors of temples. Some featured iconic representations of deities and holy figures alongside auspicious images of beautiful women, musicians, and loving couples known as mithuna, as depicted here.

The depiction of mithuna has multiple interpretations. While they obviously celebrate the many sensual pleasures of being alive, they also symbolize the human soul’s yearning for spiritual union with the divine, also known as bhakti. This rich symbolism underscores the profound spiritual significance of these mithuna.

For an example of another relief sculpture with a similar openwork pediment above the figures, see a relief from the Estate of Philip Baloun which sold for $8,125 (see Christie’s, New York, NY, “Indian & Southeast Asian Art,” March 21, 2008, Lot 750).







1005

Three Indian buff sandstone sculptures

10th-11th century; Rajasthan or Madhya Pradesh, India

Comprising the upper torso of Vishnu, his face with almond eyes framed by raised eyebrows and surmounted by a crisply carved tall jeweled lotiform headdress, adorned with beaded jewelry; a head of Surya, wearing a tall foliate headdress centered by a jewel; and a double-sided relief, each with two kneeling or seated figures, one side Shiva with possibly Brahma, the other Chamunda with possibly Shiva, 3 pieces

Torso: 11.5” H x 8.5” W x 4.25” D; Head: 7.25” H x 4” W x 4.375” D; Relief: 6.375” H x 6.75” W x 3.25” D

$3,000-5,000


Provenance: The Collection of Walter and Nesta Spink, Ann Arbor, MI, by 1988

Head of Surya exported from India, Export License F 4-1 / 8380 / 66-CAI (3), Box 5, line 54, granted by S. Rao, Assistant Educational Advisor, Ministry of Education, and by Director General of Government of India, Archaeological Survey of India, New Delhi, in 1966

Notes: Compare the torso of Vishnu with another from the collection of Ariane Dandois which sold for $1,625 (Christie’s, New York, NY, “Indian and Southeast Asian Art: Including Property from the Collections of Ariane Dandois and Robert H. Ellsworth,” September 21, 2007, Lot 73).







A bronze figure of C

The Shaiva saints, of which there are sixty-three, traveling the countryside, stopping at temples a sacred canon of South India.

The images of the saints are ideal portraits, tran guardian of Shiva. During the Chola period, all S the northern side near the inner sanctum.

Though Dr. Stan Czuma described this work as a the rudraksha necklaces and mala atop this figu "Stylistically the bronze represents mature Chola almost the same size, and from the Belmont and NY, "Indian and Southeast Asian Art," Septemb Dakshinamurti, also from the Bickford Collection "Indian and Southeast Asian Art," March 19, 20

handeshvara

are known as nayanars. They were part of a community of holy persons
long the way to sing the glories of the enshrined deity. Their hymns form the

sfigured by bhakti, the state of loving devotion. Chandeshvara is the principal
Shaiva temples had a separate shrine dedicated to Chandeshvara, usually on

an Alvar saint in his book, "Indian Art from the George P. Bickford Collection,"
re's head identify him as a Shaivite saint. Dr. Czuma additionally wrote,
a work." A very similar figure of the same saint, of the same style and date,
d Pan-Asian collections, was sold for $482,500 (see Christie's, New York,
er 13, 2011, Lot 270). Another Chola bronze figure, of Shiva Vinadhara
n and published in the same book, sold for $1.3m (see Christie's, New York, NY,
13, Lot 220).

1006

A bronze figure of Chandeshvara

Chola Period 12th century; South India

Sensitively cast with broad shoulders and muscular legs, the thin dhoti outlining the curves of his thighs and buttocks, the sensuous belly cinched by the simple sash, with his hands in anjalimudra, and adorned with simple necklaces, armbands, and a beaded mala on his crown

Overall: 20” H x 6.25” W x 6.5” D

$100,000-200,000

Provenance: George Bickford Collection, Cleveland, OH, by 1957

The Collection of Walter and Nesta Spink, Ann Arbor, MI, acquired from the above, November 1981

Literature: Stanislaw Czuma, “Indian Art from the George P. Bickford Collection” (Cleveland: The Cleveland Museum of Art, 1975), cat. no. 18

Exhibited: “Indian Art from the George P. Bickford Collection,” cat. no. 18:
The Cleveland Museum of Art, Cleveland, OH, January 14 - February, 16 1975;
University Art Museum, University of Texas, Austin, TX, March 20 - April 25, 1975;
Krannert Art Museum, University of Illinois, Champaign, IL, October 5 - November 9, 1975;
Fogg Art Museum, Harvard University, Boston, MA, February 3 - March 7, 1976;
University Gallery, University of Florida, Gainesville, FL, March 28 - May 3, 1976;
Phoenix Art Museum, Phoenix, AZ, May 28 - July 20, 1976;
University Art Museum, University of California, Berkeley, CA, October 5 - November 28, 1976;
University of Michigan Museum of Art, Ann Arbor, MI, January 2 - February 23, 1977





1007

Two buff sandstone reliefs with dancing figures

Circa 11th century; Central India

Comprising a corner relief crisply carved on two sides, each with an animated figure bursting from the niche next to an intricately carved pillar; together with a relief depicting two figures in animated poses within the remains of a niche, with a dark patina overall, 2 pieces

Block: 9" H x 10.5" W x 10.625" D; Relief: 14.375" H x 7.5" W x 5.75" D

$4,000-6,000

Provenance: The Collection of Walter and Nesta Spink, Ann Arbor, MI, by 1967

Exported from India, Export License F 4-1 / 6560 / 66-CAI (3), (Corner Relief: Box 8, line 28, and Relief: Box 8, line 30), granted by S. Rao, Assistant Educational Advisor, Ministry of Education, and by Director General of Government of India, Archaeological Survey of India, New Delhi, in 1966

Notes: A corner relief from the Pan-Asian Collection, dated earlier and with a more abstract single demon, was recently sold for $27,500 (see Christie's, New York, NY, "Indian, Himalayan & Southeast Asian Works of Art," September 11, 2019).



1008

Two Indian sandstone sculptures

11th/12th century; Rajasthan or Madhya Pradesh, India

The first, a torso of a male deity, the curvaceous form with a stippled nipple, a pleated dhoti cinched around the well-defined fleshy belly, adorned with a necklace and armband; the second a bust of Kali, her emaciation visible in the bulging eyes, protruding cheekbones and collarbones, her dreadlocks pulled back, 2 pieces

Torso stone: 8.75" H x 7.25" W x 3.75" D; Plinth: 8" cubed; Bust: 9.875" H x 8.25" W x 5.5" D

$1,500-2,500

Provenance: The Collection of Walter and Nesta Spink, Ann Arbor, MI, by 1967

Exported from India, Export License F 4-1 / 6560 / 66-CAI (3), (Torso, Box 9, line 19, and Bust: Box 8, line 33), granted by S. Rao, Assistant Educational Advisor, Ministry of Education, and by Director General of Government of India, Archaeological Survey of India, New Delhi, in 1966



1009

A bronze figure of Avalokiteshvara

17th/18th century or later; Nepal

The Licchavi Revival-style figure depicted standing with his right hand in varadamurda, clad in a dhoti secured with a pendant sash, adorned with the sacred thread and various jewelry, the face flanked by foliate earrings, the hair pulled into a high chignon and secured with a tripartite tiara centered by a diminutive seated Buddha

7.375” H x 3” W x 2.125” D

$3,000-5,000

Provenance: The Collection of Walter and Nesta Spink, Ann Arbor, MI, by 1992

Notes: This figure represents a revival of earlier Nepalese traditions, particularly that of the Licchavi period (approximately AD 400-750). Such works are characterized by the sensitive treatment of the fingers and facial features. The Licchavi prototypes for these works were prized throughout Tibet and Mongolia, and must have inspired artisans of the 17th and 18th century to create these new images.



1010

A gilt and polychromed carved wood attendant figure
18th century; Orissa, Eastern India
Standing in exaggerated contrapposto, wearing a fresh flower garland, with head and hand gesturing towards their right, with textile overlaid the carved wooden figure and gilding and polychroming remaining
25.75" H x 13" W x 10.5" D

$500-800

Provenance: The Collection of Walter and Nesta Spink, Ann Arbor, MI, by 1988

Notes: As wood is a material prone to easy decay, this figure is rare for being in complete condition and retaining the cloth with gilding and polychrome in most areas. As such, there are no direct comparables for this figure. The distinctive and exaggerated posture with hands in opposite directions is most often found in brass figures (see Christie's, New York, NY, "The Doris Wiener Collection," March 20, 2012, Lot 362, sold for $7,500).



1011

A pair of carved wooden reliefs and a wooden camel and rider
18th century or later; Rajasthan, India
Three works:

One relief with a dancing female figure wearing a flowing dress and holding a fan aloft, the other with a male figure in flowing robes cinched with a cummerbund and a shield and sword slung across his torso; together with a camel with a detachable mounted rider, all with polychromy remaining, 4 pieces
Larger relief: 12.375″ H x 4.375″ W x 3.625″ D; Camel: 16″ H x 13″ W x 5″ D

$1,200-1,800

Provenance: The Collection of Walter and Nesta Spink, Ann Arbor, MI, by 1988



1012

A near pair of carved wood panels of confronting lions

19th century or later

Likely Indian or South Asian, each solid carved wood panel depicting a rampant lion standing on hind legs, 2 pieces

Larger: 17.25” H x 8.5” W x 1.75” D; Smaller: 16.75” H x 8.5” W x 1.75” D

$800-1,200

Provenance: The Collection of Walter and Nesta Spink, Ann Arbor, MI, by 1988



1013

A Paiwan carved wood figural panel
20th century; Taiwan
The wood panel depicting a figure holding a snake in each hand with two snakes at the sides of his head
35.5″ H x 18.25″ W x 1.5″ D

$1,000-2,000

Provenance: The Collection of Walter and Nesta Spink, Ann Arbor, MI, by 2000



1014

An Oceanic carved wood effigy bowl

20th century

Possibly from Cenderawasih Bay Indonesian province of Papua New Guinea, the green painted carved wood bowl with opposed bird and snake heads between banded repeating 'S' motif to body

4" H x 12" W x 5.5" D

$300-500

Provenance: The Collection of Walter and Nesta Spink, Ann Arbor, MI, by 1988



1015

A group of bronze and stone deity figures

18th century or later; India

Consisting of a stone figure of Nandi, a bronze figure of Nandi, a standing figure of Sridevi, seated figure of Parvati, a standing figure of Vishnu, a standing figure of Krishna, a libation spoon with Krishna Kaliya on top, and a miniature shrine centered by a lingam, sold together with a bronze mirror mount, 9 pieces

Nandi: 2.25″ H x 2.75″ W x 1.25″ D; Spoon: 5.125″ L; Smallest: 1.75″ H x 1″ W x 1″ D

$800-1,200

Provenance: James M. and Carol Plumer, Ann Arbor, MI

The Collection of Walter and Nesta Spink, Ann Arbor, MI, at least two pieces acquired from the above, by 1992



1016

A Chinese bronze figure of Avalokiteshvara

Tang dynasty, 618-907; China

Beautifully cast standing with a soft sway to the hips, the proper left hand raised with a willow branch, crowned with a regal high headdress, the bodhisattva's sensuous body outfitted in layers of sashes and ribbons, with stand

Figure: 10.5" H x 4.125" W x 1.75" D; Stand: 2.125" H x 3.25" W x 2.75" D

$2,000-3,000

Provenance: Sold: Sotheby's, New York, NY, "The Robert Hatfield Ellsworth Collection: Chinese Archaic & Gilt Bronzes," March 19, 2022, Lot 144

The Collection of Walter and Nesta Spink, Ann Arbor, MI, acquired from the above

Notes: This lot is sold together by a copy of the sale invoice from the above-mentioned auction.

James Marshall Plumer (1899-1960) and Walter Spink (1928-2019) were both Harvard-trained art historians who eventually became long-term faculty members in the burgeoning Asian art division of the History of Art Department at the University of Michigan in Ann Arbor. Even so, they probably never met. In fact, it may have been James' untimely death in 1960 that made way for Walter's appointment to the department in 1961. These facts are both ironic and sad. The two men would have been fast friends, given their mutual passion for world travel, scholarship, teaching, and all forms of Asian art. On a happier note, Walter and Nesta Spink became lifelong friends with James' widow, Carol, and her children, and did what they could to help keep James' legacy alive.

A good number of the Chinese bronzes, and at least one of the ceramics in the Spink section of this auction were previously owned by the highly regarded scholar, professor, and collector, James Marshall Plumer and his wife Carol. Shortly after finishing at Harvard, James moved to China and spent 14 years (1923-1937) working as a member of the Chinese Maritime Customs Service while simultaneously pursuing his interests in Chinese art. It was during this time that he met and married Carol, who was working overseas as a missionary. According to Walter Spink, starting already during their earliest years together in China, the Plumers began to "…tour the local shops on weekends, developing a wonderful collection."

Because of his extensive knowledge of Chinese geography, art, and architecture, and his fluency in the language, James Plumer worked for various U.S. government agencies in China and Japan at different points throughout his professional life. His main passion, however, was for teaching, researching, and writing about art. For years, James served as editor of the Far Eastern Ceramic Bulletin. He wrote books such as Chinese Pottery: A Short Historical Survey (1947), and Japanese Pottery, Old and New (1951). He also completed a book on Japanese sculpture, published in 1958, which was originally started by his late mentor and friend, Langdon Warner. Unfortunately, James passed away suddenly due to a heart attack two years later and, like his mentor, he left behind an unfinished book. His was to have been based on one of his most heralded art historical accomplishments. In 1935, while exploring the Chinese countryside, James Plumer discovered the ancient kiln site of Temmoku ware, a highly prized type of stoneware, often black, and generally with a distinctive black glaze, that was most often associated with tea bowls dating back to the Sung / Song dynasty (960-1279 AD). The remarkable event was widely publicized at the time, including in the Illustrated London News. That unfinished book about Temmoku ware fell to his widow, Carol, who completed the book "Temmoku: A Study of the Ware of Chien".

Nesta and Walter Spink, as already mentioned, became close friends with Carol Plumer from the 1960s until her death in 1994. Carol would occasionally attend parties or meals at The Spink's home and would sometimes bring unexpected gifts, such as an ancient Chinese ceramic oil jar or a Seto ware plate (see Lot 1053). According to Walter Spink's notes and correspondence, he and Nesta also gradually acquired over 50 early Chinese bronzes from the Plumer's personal collection. Walter purchased them in small groups directly from Carol, but again, she also occasionally added one or two to his purchases as special gifts. In March of 1992, in a letter to Carol in which Walter spoke about having just returned from India, he informed her that he and Nesta had recently given an artwork to the university's art museum in her honor for her ninetieth birthday (UMMA acc. # 1992/1.118). Walter concluded the letter by exclaiming to Carol, "When I finally get my bronze "display" done, you must come and see it – since most of the pieces will be old friends!"





1017

A buff sandstone figure of Kubera

5th/6th century; Óc Eo Region, Vietnam

Seated in royal ease, the tail of his dhoti visible from the back, holding his bag of riches against his knee, his rounded forms sensitively modeled, the serene face with large eyes beneath gracefully arched eyebrows flanked by pendulous earlobes, his head crowned with an ushnisha with his long hair flowing behind

18.5" H x 12.25" W x 8.5" D

$20,000-30,000

Provenance: Private Collection, United Kingdom, acquired in Bathe, Óc Eo, Vietnam in the early 1900s, thence by descent

Sold: Christie's, South Kensington, London, England, June 16, 1994, Lot 173

Sold: Christie's New York, NY, "Himalayan, Indian, and South East Asian Art," March 15, 2017, Lot 247

The Collection of Walter and Nesta Spink, Ann Arbor, MI, acquired from the above

Notes: Óc Eo was part of the Funan kingdom that flourished in the Mekong Delta between the first and sixth centuries. By the third or fourth century, a 43-mile-long road connected Óc Eo to Angkor Borei, situating it between the flourishing Khmer Empire, and important international maritime trade routes accessible by the Mekong River. Due to this strategic location, Óc Eo became the economic and cultural center of the Mekong Delta, drawing traders and artists to this hotbed of cultural exchange to experience the wealth of foreign influences from all over South and Southeast Asia, including India. This "crossroads of Southeast Asia" stimulated a flourishing of the local artistic idiom.



1018

A group of Southeast Asian bronze deities

13th century and later; likely Thailand

Comprising a seated deity confined within an egg-shaped talisman, a gilt bronze Buddha seated on a lotus base, a bronze head of Buddha with a crown, another finely cast bronze head of Buddha with heavy-lidded eyes beneath finely arched brows and full lips, flanked by elongated earlobes, and with remains of gilding, and a thinly cast face of a crowned Buddha, 5 pieces

Largest: 2.5" H x 1.75" W x 2" D; Smallest: 1.25" H x 0.625" W x 0.375" D

$500-800

Provenance: Thai Antiquarium, together with with the certificate of authenticity of the same date, issued by Peng Seng, Bangkok, Thailand, for the Buddha mask and one of the Buddha heads, both acquired by Walter Spink, December 29, 1962

James M. and Carol Plumer, Ann Arbor, MI

The Collection of Walter and Nesta Spink, Ann Arbor, MI, the other three pieces in this lot acquired from the above, by 1992

Notes: This lot is sold together by a copy of the invoice and certificate of authenticity mentioned above, dated December 29, 1962.



1019

A Southeast Asian bronze bell in the form of a stupa

17th century or later

The rotund drum formed over a double-lotus base and adorned with a floral garland, surmounted by a thinner drum over another double-lotus base, all topped by an organic finial, the lower half hollow-cast
4.375” H x 2.5” Dia.

$300-500

Provenance: The Collection of Walter and Nesta Spink, Ann Arbor, MI, acquired by 1992



1020

Two Chinese gilt-bronze Buddhist figure ornaments

Sui-Tang dynasty, 6th-10th century; China

Comprising a votive figure with clasped hands standing on a lotus stand adorned with a mandorla; the standing deity figure draped with flowing ribbons, her raised left hand holding a paraphernalia, right hand down, framed by a mandorla with a seated Buddha at the tip, 2 pieces

Larger: 4.875″ H x 1.5″ W x 0.375″ D; Smaller: 2.75″ H x 0.875″ W x 0.375″ D

$1,500-2,000

Provenance: James M. and Carol Plumer, Ann Arbor, MI
The Collection of Walter and Nesta Spink, Ann Arbor, MI, acquired from the above, by 1992



1021

Three Chinese gilt-bronze Buddhist figure ornaments

Sui dynasty, 6th-7th century; China

Comprising a standing votive figure with clasped hands, another Buddhist figure with his right hand raised and left hand down standing on a pedestal and framed by a mandorla topped with a seated Buddha, and the other standing avaloketishvara dressed in ribbons with her right hand raised and left hand down adorned with a mandorla, 3 pieces

Tallest: 2.5" H; Shortest: 2" H

$1,500-2,000

Provenance: James M. and Carol Plumer, Ann Arbor, MI

The Collection of Walter and Nesta Spink, Ann Arbor, MI, acquired from the above, by 1992



1022

Three Chinese gilt-bronze Buddhist and votive figures
Sui-Tang dynasty, 6th-10th century; China
Comprising a standing lady attending, another a standing avaloketishvara holding a willow branch in its right hand adorned with a mandorla, and the other seated and robed Buddha with flame mandorla, 3 pieces
Tallest: 2.375″ H; Shortest: 1.875″ H

$600-800

Provenance: James M. and Carol Plumer, Ann Arbor, MI
The Collection of Walter and Nesta Spink, Ann Arbor, MI, acquired from the above, by 1992



1023

Two Chinese gilt-bronze Buddhist figure ornaments

Sui-Tang dynasty, 6th-10th century; China

Comprising a votive robed figure standing on the tip of a scrolling leaf, the other figure with partial ornaments to its right shoulder while standing on a pedestal, 2 pieces

Each: 2.875" H

$1,200-1,800

Provenance: James M. and Carol Plumer, Ann Arbor, MI

The Collection of Walter and Nesta Spink, Ann Arbor, MI, acquired from the above, by 1992



1024

A group of Asian metal seals or stamps

18th century or later

Comprising six metal ink or wax stamps/seals, four with various design motifs and two with script, 6 pieces

Largest: 1.75" H x 2.25" Dia.; Smallest: 0.75" H x 1.375" Dia.

$300-500

Provenance: The Collection of Walter and Nesta Spink, Ann Arbor, MI, acquired by 1992



1025

A group of South and Southeast Asian stamps and seals

Circa 1900 or later

Comprising three metal stamps with Tibetan script, one continental European, five ceramic or stone reliefs with seated Buddha, and a carved stone relief possibly of Krishan Jagannatha, sold together with three metal molds and a gilt metal fastener, 13 pieces

Largest stone: 3.125" H x 1.5" W; Largest mold: 1.625" L; Largest stamp: 1.625" Dia.

$400-600

Provenance: James M. and Carol Plumer, Ann Arbor, MI

The Collection of Walter and Nesta Spink, Ann Arbor, MI, at least five pieces acquired from the above, by 1992

1026

An erotic Siyah Kalam painting, possibly of Shah Shuja and his beloved
Circa 1640, Mughal Period; India
An album leaf brush drawing in pigments and gold on wasli paper, laid down on a secondary support, as issued, with red and blue margins illuminated with gold flowers
Image/Sheet: 6.375” H x 5” W

$2,000-3,000

Provenance: The Collection of Walter and Nesta Spink, Ann Arbor, MI, acquired by 1986

Notes: Walter and Nesta Spink, both art historians by training, were always fascinated by compositional mysteries as well as artistic and cultural interchange. As such, they frequently shared images or descriptions of works in their collection with fellow scholars to understand their potential influences and connections. In this case, they noted that this 17th-century Mughal painting, “derived via a print,” bore a resemblance to the small painting depicted in the background of Pieter de Hooch’s, “Interior with Figures,” from the Lehman Collection at the Metropolitan Museum of Art, New York. Furthermore, the Spinks acknowledged that the painting in the background of de Hooch’s work is of Adam and Eve after the Fall, but to bridge the connection between the artist that created the print that would subsequently influence de Hooch’s painting, Walter Spink enlisted the advice of David Acton, Curator of Prints and Drawings at the Worcester Art Museum in Massachusetts. David was able to determine that the composition for this lively couple is based on a print from 1598 by the Dutch engraver Bartholomeus Willemsz Dolendo, after a drawing by Bartholomeus Spranger. Further, in David’s letter (dated August 18, 1986) responding to Walter’s inquiry, he speculates “Now I am wondering whether your painting might suggest the purposeful export of prints by the Dutch to India... I suppose if there is about forty years between the print and the date of your painting, there might have been enough time for these engravings to drift into India.” In fact, with the establishment of The Dutch India Company in 1602, there was frequent cultural exchange between the Mughal court and Amsterdam. There are examples of other Indian paintings from this period that show a Western influence in terms of subject, perspective, and composition -- and the same can be seen in the oeuvres of artists such as Rembrandt. This jewel-like work, carefully executed with a fine brush, and using subtle areas of color and gold, is a reminder of the influence India had on the rest of the world (and vice versa) during this period.







1027

A painting of Krishna observing the bathing Gopis

17th century; Gujarat, India
Opaque watercolor and ink on linen, depicting the mischievous blue-skinned god seated in a tree, having absconded with the gopis' clothes, who plead with him from the fish-filled water below, a bullock family in the background
18.75" H x 17" W

$3,000-5,000

Provenance: The Collection of Walter and Nesta Spink, Ann Arbor, MI, acquired by 1988



1028

Bernard Picart
(1673-1733)
The First to Fourth Incarnations of the Hindu God Vishnu, 1722
Engraving on laid paper
With the artist's name and date printed in the plate, lower left: B. Picart; the incarnation number printed in the plate below each of the four scenes
Plate: 13.375″ H x 8.75″ W; Sheet: 16.5″ H x 10.25″ W

$200-300

Provenance: Thomas French Fine Art, Greencastle, Indiana
The Collection of Walter and Nesta Spink, Ann Arbor, MI, acquired from the above, December 13, 1984

Notes: This lot is sold together by a copy of the invoice from the above-mentioned purchase.
According to the Bhagavad Gita, each of Vishnu's ten avatars saved the world. The first avatar was a fish that lifted the vedas from the ocean. The second was a turtle that carried the world on its back to ensure its stability. The third was a boar that rescued the Earth, which had been thrown into the ocean by demons. The fourth was a half-lion, half-human creature that tore the demon Hiranyakashipu to pieces.





1029

A painting and a polychromed wood cabinet of the Jagannatha Triad

19th century; Odisha, Eastern India

Two works:

The painting with Balaram, Subhadra, and Krishna at the center of a stage and surrounded by auspicious symbols

The painted wooden cabinet with the blue-skinned Vishnu on the left door identified by the kneeling Garuda, the blue-skinned Rama on the right door identified by kneeling Hanuman, the inside of the doors painted with Shiva and Brahma respectively, and with the triad at center, all of the details, including their garlands decorations surrounding all the deities, carefully painted in minute detail, 2 pieces
Image/Sheet of the first: 14.5” H x 12.125” W; Cabinet image when opened: 14.5” H x 32.5” W

$3,000-5,000

Provenance: The Collection of Walter and Nesta Spink, Ann Arbor, MI, acquired by 1988

Notes: “Jagannath” is a compound of two Sanskrit words: “jagat,” meaning “universe,” and “natha,” meaning “Master” or “Lord.” Thus, Jagannath means “lord of the universe,” and is often interpreted as Krishna, avatar of Vishnu. These two images are inspired directly by those found in the inner sanctum of the Jagannath temple in Puri. Here the blue-skinned Jagannath stands to the right of his brother Balabhadra with their sister Subhadra in the middle, encircled by a lively retinue of gods and animals. This image continues to inspire modern artists; see a work by Pakhal Tirumal Reddy dated to 1979 (see Sotheby’s, London, England, “The Surya Collection: Property from Mrs. Ute Rettberg,” May 31, 2022, Lot 58, which sold for the equivalent of nearly $2,000).



1030

A Siyah Kalam painting of a seated nobleman listening to a petitioner

Brush drawing in pigments and gold on wasli paper

The turbaned nobleman seated against a golden bolster on a carpeted dais, wearing a turban with a sarpech and a dagger in his belt, listening to a more humbly dressed standing figure holding a paper, surrounded by food and drinking vessels, a panel of Nastaliq calligraphy above

Image/Sheet: 6.5" H x 3.5" W

$800-1,200

Provenance: The Collection of Walter and Nesta Spink, Ann Arbor, MI, acquired by 2000



1031

A court painting of Krishna and Radha

20th century; India

Pigment on paper in the style of Kangra painting; featuring Krishna in his yellow robes lying on a bed nestled into a parapet, Radha in red being led to him by her sahelis, all set in a private courtyard with trees visible beyond the palace walls

Sight: 11" H x 8.5" W

$800-1,200

Provenance: The Collection of Walter and Nesta Spink, Ann Arbor, MI, acquired by 1988

1032

A group of 31 color prints of Hindu deities

20th century; India

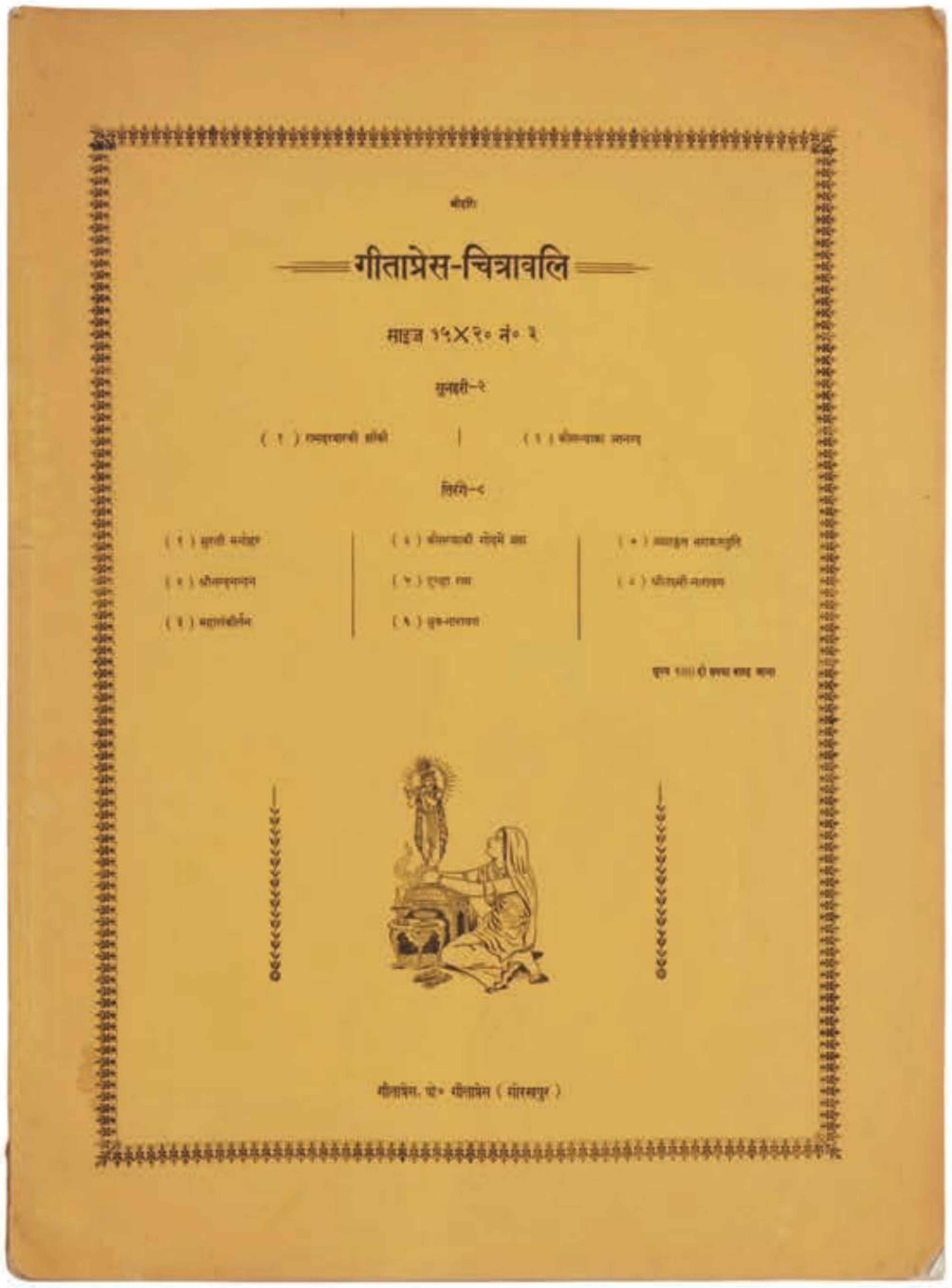
Three folio-sized albums distributed by Gita Press of Gorakhpur, each comprising 10 color prints of various Hindu deities, bound-in with tear-away glue; together with a color print of Shanthi Hanuman, after TV Ratnam

Each folio: 19.75" H x 15" W; Sheet size of Shanthi Hanuman: 19.5" H x 14.25" W

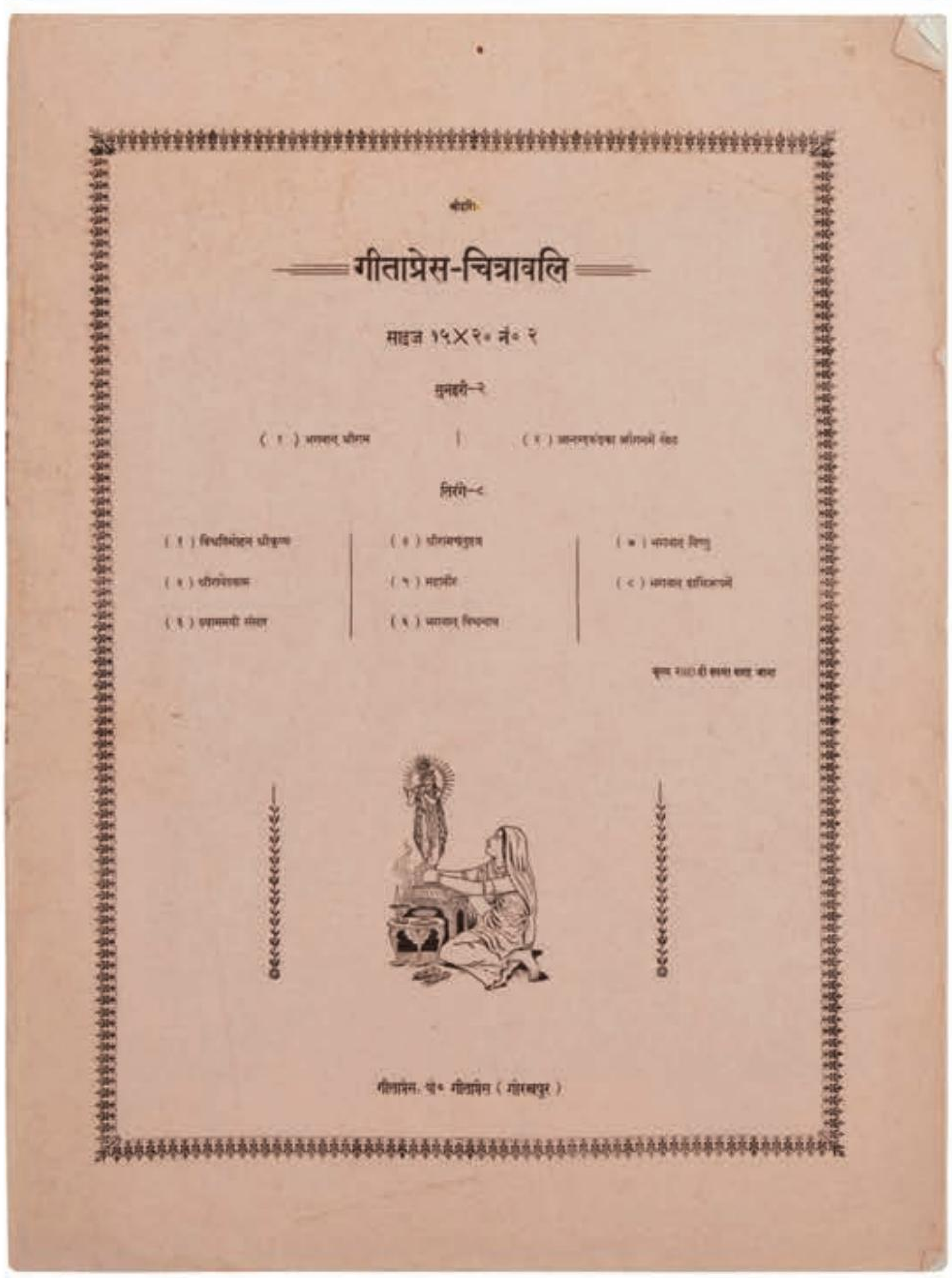
$2,500-3,500

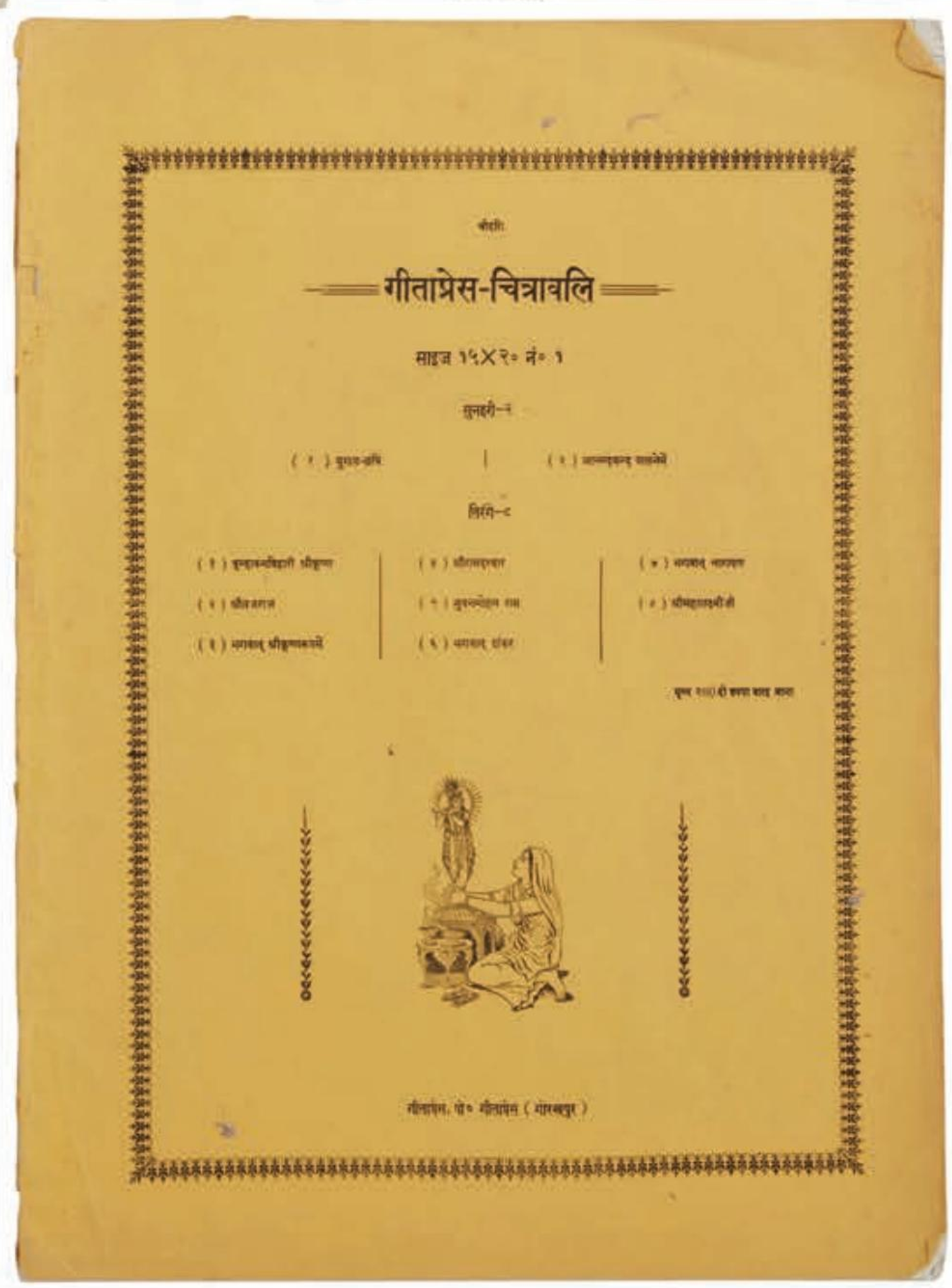
Provenance: The Collection of Walter and Nesta Spink, Ann Arbor, MI, acquired by 2000

Notes: Gita Press is an Indian book publishing company, headquartered in Gorakhpur, Uttar Pradesh, India. It is the world's largest publisher of Hindu religious texts. It was founded on May 3, 1923 by Jaya Dayal Goyanka and Ghanshyam Das Jalan, two Marwari businessmen. Their images are found in many households throughout India, and their influence on the visual vocabulary for modern depictions of deities cannot be overstated.


गीताप्रेस-चित्रावलि
साइज १५X२० नं० २
सुनहरी-२
तिरंगी-८




गीताप्रेस-चित्रावलि
साइज १५X२० नं० २
सुनहरी-२
तिरंगी-८


गीताप्रेस-चित्रावलि
साइज १५X२० नं० १
सुनहरी-२
तिरंगी-८


JANUARY
FEBRUARY
MARCH
APRIL


MAY
JUNE
JULY




SEPTEMBER
OCTOBER
NOVEMBER
DECEMBER



1033

A group of 12 folk paintings
20th century; North India
A collection of 11 watercolors on fibrous paper affixed to a long vertical sheet of paper with a printed calendar underneath, designed by Ameeta Alter, and with the title page, celebrating the monthly activities of daily life for Mithila women (the month of August is missing), and together with a painting of a hunter in combat with a leopard, a sword ready to pierce the magnificent beast, 13 pieces
Painting: 18" H x 14" W; Each calendar: 22.5" H x 11.5" W

$700-900

Provenance: The Collection of Walter and Nesta Spink, Ann Arbor, MI, acquired by 1988

Note: Madhubani (Mithila) painting is practiced in the Mithila region of Bihar and Nepal, and is "one of the most vibrant and expressive art forms of rural India." Traditionally, the pigment used in Madhubani paintings derived from plant material and other natural sources, and artist's used their fingers, twigs, or matchsticks to create their paintings. Madhubani works are devotional in theme, depicting scenes from myths and legends, as well as, ritual content for specific occasions, like, marriages, festivals, religious rituals, etc.

Historically, this art was practiced by Mithila women, where they would "paint these pictures on the walls and floors of their homes, particularly on auspicious and festive occasions," and the "distinctive style and imagery of this tradition has been handed down from mother to daughter for centuries, since the time of the Ramayana." The Hindu epic, Ramayana, is known to have some of the initial references to this style of painting. Specifically, Mithila, is the birthplace of the Hindu goddess Sita, and in the epic, Sita and her husband Prince Rama were to be married, therefore, Sita's father, King Janaka asked for paintings from local female artists to capture moments of the marriage.

For centuries, Mithila women "painted the mud walls of their houses with images of Hindu deities, animals, nature, etc." However, over time Madhubani paintings slowly started to attract a global market "as many contemporary Indian artists took the art on." In addition, this art form has ties to the Self-Employed Women's Association (SEWA), which is internationally known as a voluntary agency and "successfully helped organize large numbers of women workers from different occupational groups, all over India. Specifically, In Mithila, SEWA has organised a group of women folk painters."



Warli paintings

According to the book, "The Warlis: Tribal Paint
are lit and firecrackers go off, the 'tarpa,' the Wa
merry-go-round of light and sound and festivity.
and used during the "tarpa dance." Both the ins
tarpa dance, "men and women intertwine their
turning and moving as he turns, never turning th
head dancer to either move clockwise or counte
the dancer becomes the figurative snake. The d
The circle formation of the dancers is also said t

For Warli marriages, the book mentions a call fo
work on the painting from morning to dusk beca
addition to this practice, "the picture is drawn in
Three holy men arrive, singing. One of them, ch
body. In this state of exaltation, his perceptions
wedding is on. The next day, wearing ceremonia

ings and Legends," by Lakshmi Lal, "On Divali, the festival of lights, as the lamps arli pipe, is used to summon young couples of the village to dance in a ring. It is a " The tarpa is a "trumpet-like instrument, played in turns by different village men," strument and dance are visual aspects depicted in many Warli paintings. During the hands and move in a circle around the tarpa player. The dancers then follow him, heir backs to the tarpa. The musician plays two different notes, which direct the erclockwise. The tarpa player assumes a role similar to that of a snake charmer, and ancers take a long turn in the audience and try to encircle them for entertainment. o resemble the circle of life."

r a special wall painting to be created. It is such an involved process that people ause it has to be finished on a singular day, which is the day of the wedding. In n secrecy and kept veiled, a mystery to be revealed only at the auspicious hour. osen by the others for his special powers, waits for the divine spirit to enter his heightened by the coming event, he tears the veil down and names the bride. The al headbands, the tribal couple leave for their new home."









1034

Three Warli paintings, of which one is by Jivya Soma Mashe (1934-2018)
Three works:

Jivya Soma Mashe (1934-2018)
Divali, the festival of lights, circa 1990
Rice paste and cowdung on paper
Signed lower right in Marathi: Jivya Soma Mashe
Image/Sheet: 23" H x 35.5" W

Unidentified artist (b. 20th century)
Palaghata, and village wedding festivities, circa 1990
Rice paste and cowdung on unprimed cotton
Signed lower right corner with the artist's name in Marathi
Image: 36" H x 24" W; Cotton: 41" H x 29" W (approximately)

Unidentified artist (b. 20th century)
Scene with animals hunting humans
Rice paste and cowdung on unprimed cotton
Unsigned
Image: 24" H x 35.5" W; Cotton: 29" H x 40.5" W (approximately)

$1,200-1,800

Provenance: The Collection of Walter and Nesta Spink, Ann Arbor, MI, acquired by 1999

Exhibited: Ann Arbor, MI, The Center for South and Southeast Asian Studies, Autumn 1998

Literature: Lakshmi Lal, "The Warlis: Tribal Paintings and Legends" (Bombay, India: Chemould Publications and Arts, 1984), cf. 62, 69.



Jivya Soma Mashe
(1934-2018)

Warli paintings are an ancient tribal art and a twe
Maharashtra, India. The Warli culture is deeply ce
wildlife, and other natural resources that provide
mixed with water and gum, these paintings are ch
the themes in Warli paintings revolve around thei
nature, rituals, harvests, and mythology. To bridge
to symbolize different elements of nature. The cir
and conical trees.

Warli paintings are known for their simple depicti
only produced during rare occasions, like weddin
explains the extremely rough and ready style of W
was the key figure for his significant and innovativ
this art form. Mashe was born into the Warli tribe
learning from his family and those in his commun
technique of the art form, he started to experime
Warli life through a contemporary lens. His style w
connection to nature and tribal culture." With his
attention. Furthermore, "it was due to Jivya Mash
repository of folk takes and humor." Therefore, hi
given many awards and accolades, including one
also expressed the importance of preserving as w
a celebrated form of contemporary Indian art" an
legacy will continue to inspire future artists and m

lve-hundred-year-old painting tradition, originating from the Warli tribe in
ntered on the concept of Mother Nature ("Mother Earth"), as well as farming,
the tribe with life. Typically done on mud walls or cow dung using rice paste
haracterized by their use of geometric patterns, dots, and lines. Traditionally,
r profound respect for nature, specifically the relationship between humans and
e these themes with visual aspects, that is when basic geometric shapes are used
cle represents the sun and the moon, whereas the triangle portrays mountains

ons of daily life, nature, and rituals, specifically, in earlier paintings, they were
gs and harvests, which would explain "the absence of any regular artistic activity
Varli ritual paintings." However, during the 1970s, Jivya Soma Mashe (1934-2018)
ve contributions to Warli art and bringing national and international recognition to
in Maharashtra, India, and from an early age, he showed incredible talent when
ity, the traditional technique of Warli painting. After learning the foundational
nt with various mediums, creating larger works, and depicting everyday scenes of
was characterized by his use of "intricate patterns, rich symbolism, and a profound
unique approach and the separation of traditional techniques came mass
he that Warli art evolved from ritual drawings on mud-walls into an illustrative
s work would be displayed in major exhibitions in India and abroad and be
of India's highest civilian honors, the Padma Shri in 2011. In addition, Mashe
vell as inspiring Warli artists and others to "elevate Warli art from a local craft to
nd to "ensure the enduring significance of this ancient tribal art form." Mashe's
naintain the history of the Warli tribe and their art.

1035

Jivya Soma Mashe (1934-2018)
Two works:

Village scene, circa 1990
Rice paste and cowdung on paper
Signed lower right in Marathi: Jivya Soma Mashe
Image/Sheet: 23” H x 35.75” W

Harvesting and threshing scene, circa 1990
Rice paste and cowdung on paper
Signed lower right in Marathi: Jivya Soma Mashe
Image/Sheet: 23” H x 35.75” W

$1,500-2,500

Provenance: The Collection of Walter and Nesta Spink, Ann Arbor, MI, acquired by 1999

Literature: Lakshmi Lal, “The Warlis: Tribal Paintings and Legends” (Bombay, India: Chemould Publications and Arts, 1984), cf. 9, 15, 59.

Notes: These two examples are from the same collection as three other, framed, Warli paintings exhibited at the Center for South and Southeast Asian Studies, Ann Arbor, MI, Autumn 1998 (see previous lot).


जिव्या सोमामशे


जिव्या सोमा मशे



1036

Parsharam V. Sutar
(b.1944)
Durga from Cave 14 at Ellora, India, 1996
Watercolor on wove paper
Signed and dated lower right: Parsharam Sutar
An ethereal rendering of Durga, with her foot resting on her lion Vahana, holding a trident aloft in her upper right hand, and an apsara flying above, the artist has beautifully captured the warm afternoon light as well as described the beautiful architectural pillars separating this niche from the next
Image/Sheet: 14" H x 18.25" W

$1,000-1,500

Provenance: Jahangir Art Gallery, Mumbai, India
The Collection of Walter and Nesta Spink, Ann Arbor, MI, acquired from the above, December 1996

Exhibited: Mumbai, India, Jahangir Art Gallery, "Parsharam V. Sutar: An Exhibition of Paintings," December 16-22, 1996

Notes: This lot is accompanied by a copy of the announcement card from the above-mentioned exhibition, with annotations by Walter Spink regarding his purchase.

The Sir J.J. School of Art is one of the pioneering institutes of fine art education in India, established in 1878 with a generous donation of Jamshetji Jijibhoy, after which the school is named. John Griffiths, who became Principal of the School in 1865, conducted a now-famous student project of copying the murals in the Ajanta Caves temple complex, a project with which Walter Spink was undoubtedly familiar. Perhaps when the Ajanta Caves were finished, the students moved on to the Ellora Caves, as is the subject of the current work. The school's alumni include several famous artists, notable MF Hussain, SH Raza, VS Gaitonde, and Ram V. Sutar.

1037

A group of four painted objects

19th century or later; India and Southeast Asia

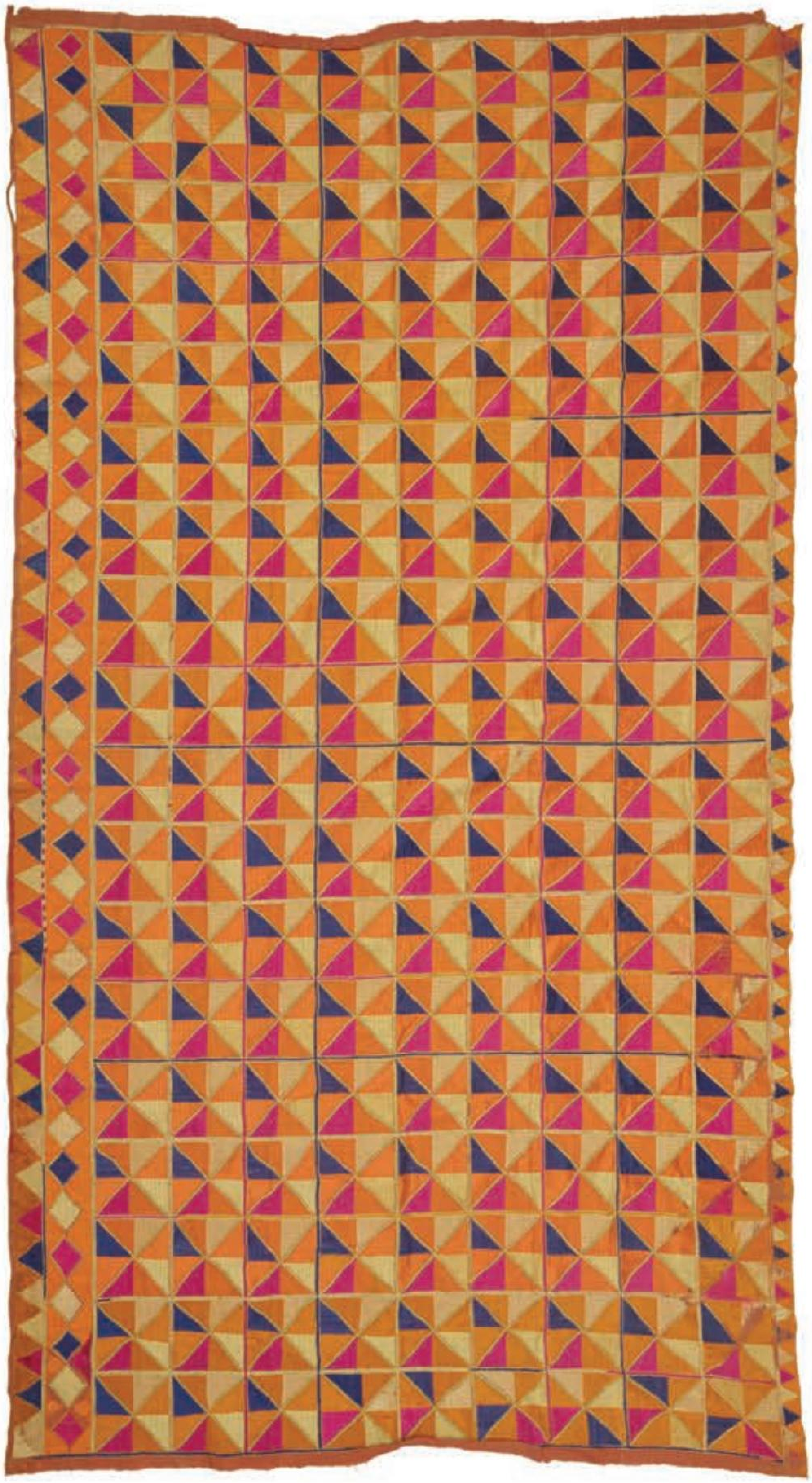
Comprising a Kashmiri book of the Bhagavad Gita with illustrations, a large round ganjifa depicting Kirshna with the gopis, a smaller ganjifa depicting a green-skinned deity on a white horse, and an Indonesian shadow puppet, 4 pieces

Shadow puppet: 27.5” H x 23” W approximately

$1,500-2,500

Provenance: The Collection of Walter and Nesta Spink, Ann Arbor, MI, acquired by 2003









1038

A group of Indian Phulkari silk embroidered textiles
Three works:

Two large embroidered Phulkari textiles
Early/mid-20th century
Comprising one textile with silk embroidery on cotton ground in orange, pink and purple, in an overall triangular pinwheel pattern (102.5" H x 55" W) and one with silk embroidery on cotton ground in orange, pink, and green with six columns of leaf foliage to center and stepped motifs to borders (92.5" H x 45.5" W), 2 pieces

An Indian embroidered dress
Early/mid-20th century
Formed from a Phulkari cloth with silk embroidery on cotton in allover triangular motifs and with a snap front closure
40" H x 25" W

3 pieces total

$1,000-1,500

Provenance: The Collection of Walter and Nesta Spink, Ann Arbor, MI, acquired by 2005

Notes: Several other Phulkaris from this collection were gifted to the University of Michigan Museum of Art, Ann Arbor, MI, and were exhibited as part of the museum's show, "The Connoisseurs' Legacy: The Collection of Nesta and Walter Spink," June 18 - September 25, 2016.

1039

Two Indian Phulkari silk embroidered textiles
Early/mid-20th century
Comprising a Phulkari textile with silk embroidery in an allover diamond pattern in cream and orange silk on cotton with multi-colored diamond borders (99” H x 52.25” W) and a Phulkari textile with silk embroidery in yellow, cream and purple on cotton in an all-over diamond pattern, with an elaborate side border (89.5” H x 54” W), 2 pieces

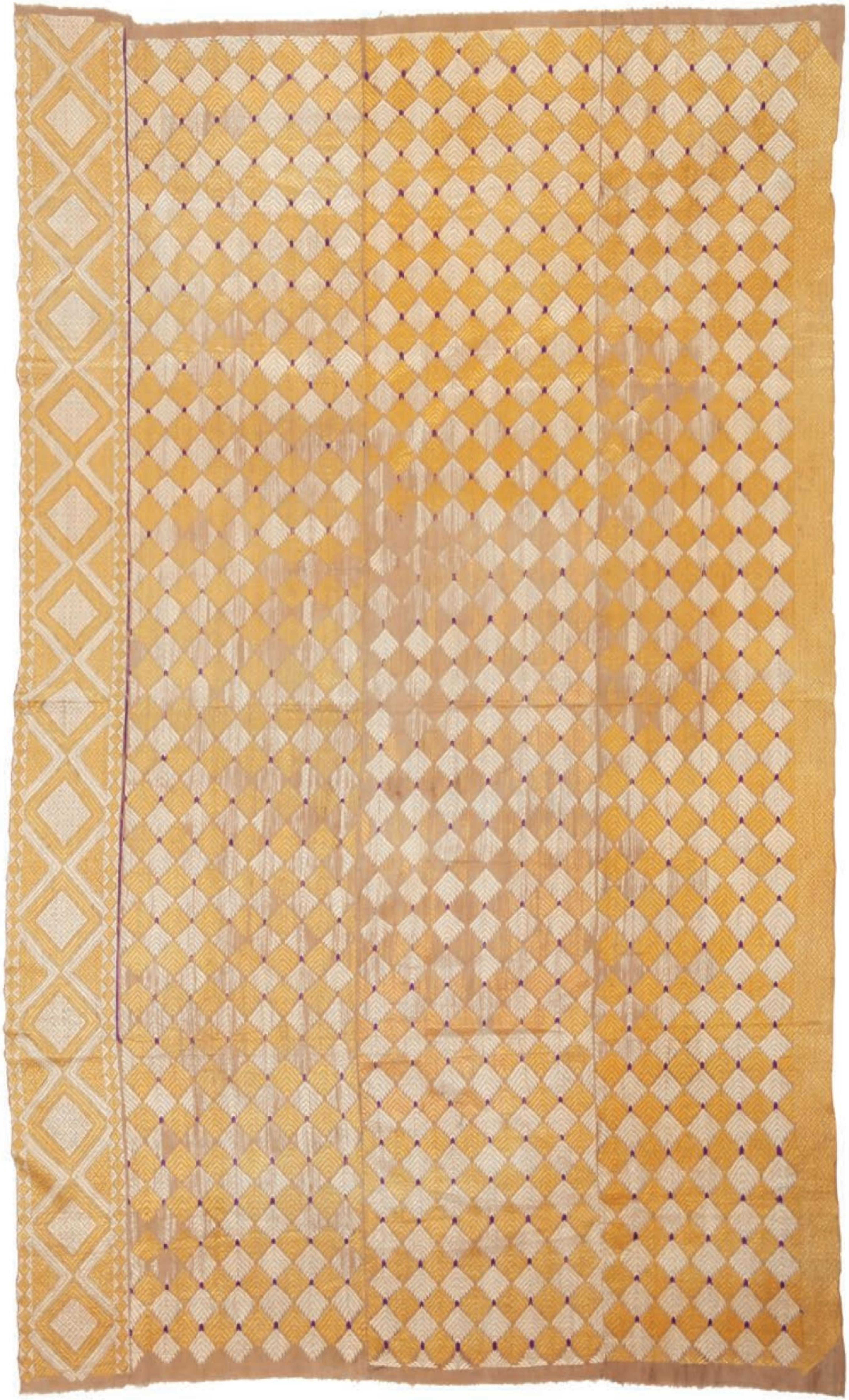
$1,000-1,500

Provenance: The Collection of Walter and Nesta Spink, Ann Arbor, MI, acquired by 2005

Notes: Several other Phulkaris from this collection were gifted to the University of Michigan Museum of Art, Ann Arbor, MI, and were exhibited as part of the museum’s show, “The Connoisseurs’ Legacy: The Collection of Nesta and Walter Spink,” June 18 - September 25, 2016.









1040

Two Indian Phulkari silk embroidered textiles

Early/mid-20th century

Comprising a four-panel Phulkari textile with silk embroidery on cotton in various allover diamond patterns on red ground fabric, with diagonal banding to ends (102.5” H x 53” W), and a four-panel Phulkari textile with silk embroidery on cotton in orange, cream, and tan with multi-colored bands to ends (93” H x 53.5” W), 2 pieces

$1,000-1,500

Provenance: The Collection of Walter and Nesta Spink, Ann Arbor, MI, acquired by 2005

Notes: Several other Phulkaris from this collection were gifted to the University of Michigan Museum of Art, Ann Arbor, MI, and were exhibited as part of the museum’s show, “The Connoisseurs’ Legacy: The Collection of Nesta and Walter Spink,” June 18 - September 25, 2016.



1041

A group of Indian embroidered cotton panels with inset mirrors

20th century

Five shisha mirror embroidery textiles including a large double-sided rectangular textile with a yellow front panel with a central mandala, animal motifs, and large mirrors and the reverse with geometric embroidered panels and appliqué borders (63.5" H x 45.5" W), together with a square panel with central pink embroidered panel and appliqué borders (43" x 43" approximately), a dark blue/indigo embroidered panel with mirrors and figural motifs (51.5" H x 26" W), a smaller panel with red silk embroidery and triangular borders (42" H x 15" W), and a large square floral embroidered textile with a central star motif with floral and shisha embroidery on a fine red twill ground with green borders (65" H x 73.5" W), 5 pieces

$700-900

Provenance: The Collection of Walter and Nesta Spink, Ann Arbor, MI, acquired by 1990



1042

A group of Indian embroidered textiles
20th century
Comprising twelve square textiles in various fabrics and motifs, some with shisha embroidery, most pieced with blue and red cotton panels, and some with tassels and cowrie shells edging, 12 pieces
Largest: 22” H x 22” W; Smallest: 15” H x 14.5” W

$500-700

Provenance: The Collection of Walter and Nesta Spink, Ann Arbor, MI, acquired by 1990















1043

A group of Indian embroidered textile panels with shells

20th century

Eighteen panels comprising rectangular panels in various sizes and colors, some with shisha mirror embroidery and most with cowrie shell edging on three sides, 18 pieces

Largest: 14.5" H x 11.5" W; Smallest: 11" H x 8" W

$500-700

Provenance: The Collection of Walter and Nesta Spink, Ann Arbor, MI, acquired by 1990

1044

A group of Indian embroidered bags and panels

20th century

Ten works comprising two double-sided rectangular bags with shisha embroidery and side openings, the larger with tassels to three sides and with seed bead accents (Larger: 32” H x 25” W; Smaller: 23” H x 18” W), as well as various embroidered panels, some with cowrie shells, and shisha bands with round metal dangle fringes to one edge (Largest: 32.5” L x 4” H), as well as a mango-leaf motif hanging panel (9.5” H x 8.5” W) and an embroidered headdress (13” H x 7” W), 10 pieces

$600-800

Provenance: The Collection of Walter and Nesta Spink, Ann Arbor, MI, acquired by 1990





1045

A Chinese large painted pottery figure of a Lokapala

Tang dynasty, 618-907; China
With a 1999 TL test report from Daybreak / Archaeometric Laboratory Services
The formidable guardian figure modeled standing atop a small demon, in a menacing stance with the right arm raised, the other set at the waist, wearing elaborate military attire, the head vigorously modeled with bulbous eyes protruding from beneath furrowed brows, bearing a fierce expression, traces of black-painted floral motif on the tunic and white, red and black pigments overall, with stand
Figure: 31” H x 13.25” W x 10” D; Base: 1.25” H x 12” W x 9.25” D

$3,000-5,000

Provenance: The Chelsea Collection, Chelsea, MI
The Collection of Walter and Nesta Spink, Ann Arbor, MI, acquired from the above, May 21, 2009

Notes: This lot is accompanied by a TL test of December 29, 1999, stating “1410 +/- 280 years before the present date,” from Daybreak / Archaeometric Labratory Services, Guilford, CT. Additionally, this lot is sold together by a receipt from the above-mentioned purchase.



1046

A Chinese painted pottery figure of a horse

Tang dynasty, 618-907; China
With a 1999 TL test report from Daybreak / Archaeometric Laboratory Services
Naturalistically modelled with its right leg raised, the mouth opened with the head slightly turned to the left, with custom stand
Figure: 18.5" H x 23" W x 8" D; Stand base: 1" H x 25.25" W x 12.75" D

$2,000-3,000

Provenance: The Chelsea Collection, Chelsea, MI
The Collection of Walter and Nesta Spink, Ann Arbor, MI, acquired from the above

Notes: This lot is accompanied by a TL test of December 29, 1999, stating "1920 +/- 670 years before the present date," from Daybreak / Archaeometric Labratory Services, Guilford, CT. In addition, this lot is sold together by a receipt from the above-mentioned purchase, and a copy of a receipt for a previous restoration, from the Conservation Services Laboratory at the Detroit Institute of Arts, dated July 27, 1999.



1047

A Chinese green-glazed pottery figure of a dog

Eastern Han dynasty, CE 25-220; China
With a 1999 TL test report from Daybreak / Archaeometric Laboratory Services
Standing with head raised, mouth open and ears flopped, the long tail curled, covered overall with a green glaze now degraded to a golden iridescence, with stand
Figure: 12.25" H x 13" W x 5.5" D; Stand: 11" W x 6.5" D

$800-1,200

Provenance: The Chelsea Collection, Chelsea, MI
The Collection of Walter and Nesta Spink, Ann Arbor, MI, acquired from the above, May 21, 2009

Notes: This lot is accompanied by a TL test of December 29, 1999, stating "1700 +/- 290 years before the present date," from Daybreak / Archaeometric Labratory Services, Guilford, CT. In addition, this lot is sold together by a receipt from the above-mentioned purchase.



1048

Wang Su
(1794-1877)
"Country Life," 1841
Twelve ink and watercolors on Japan paper mounted in an album of silk-bordered boards
Signed in Chinese characters: Wang Su; each image with Chinese characters in black ink and a chopmark in red ink; titled by repute; the album presented in silk-covered boards with affixed fabric label, and protected by a blue fabric-covered folding outer case with tab closures and affixed paper label
Sheet of each: 5" H x 6" W; Board of each: 7" H x 7.875" W

$1,400-1,800

Provenance: Chang Ming-K'o (1829-1908)
Dr. Paul Berry
The Collection of Walter and Nesta Spink, Ann Arbor, MI, acquired from the above, by 2000

Literature: Osvald Siren, "Chinese Painting: Leading Masters and Principles," Volume VII (New York: The Ronald Press Company, 1958), cf. 437.

Notes: This lot is accompanied by copies of notes handwritten in Chinese and English for Walter Spink by other scholars about this album's creation and prior ownership.



1049

A Chinese embroi
Early 20th century
With a central blue dr
laid couching and oth
54.5" H x 55.75" W

$1,000-1,500

Provenance: The Coll



dered tapestry wall hanging

ragon motif with striped and floral border worked in multicolored floss silk and metallic thread in satin stitch,
her embroidery stitches on a red wool fabric ground, with adhered plain weave fabric backing verso

ection of Walter and Nesta Spink, Ann Arbor, MI, acquired by 1990



1050

A group of Chinese embroidered silk panels

Late 19th/early 20th century

Comprising two embroidered seat cushions, one in yellow silk depicting a dragon (17" H x 21" W) and one in red silk depicting an older lion teaching a cub (18" H x 22.25" W), each variously worked with floss silk and metallic thread in satin stitch, laid couching and other embroidery stitches, as well as a rectangular red silk runner/panel with a multicolored embroidered border and interlaced knotwork fringing with metal discs (9.75" H x 22.5" W; fringe: 5.5" L), 3 pieces

$300-500

Provenance: The Collection of Walter and Nesta Spink, Ann Arbor, MI, acquried by 1990









1051

A Chinese glazed celadon pottery censer

Early 20th century, or earlier; China
The censer exterior incised with wave design over a combed diagonal diaper and cloud pattern, all raised on three feet, covered in a pale green glaze except the interior well and the underside
5.75" H x 12.125" Dia.

$300-500

Provenance: Estate of Paul Leroy Grigaut, Ann Arbor, MI
The Collection of Walter and Nesta Spink, Ann Arbor, MI, acquired from the above, May 16, 1970

Notes: This lot is accompanied by a copy of a letter from Walter Spink to the lawyer for Mr. Grigaut's estate listing the items, including "the green Chinese low dish," for which he was enclosing a payment check.



1052

Three ceramic and bronze water vessels

19th century and later

Comprising a Thai Sawankhalok kendi ceramic vessel with ribbed body, bulbous spout, and flared rim (5.25" H x 5.5" W x 4.75" D), a ceramic water vessel, the neck incised with dot pattern and opposed ribs to body (7.5" H x 6.75" Dia.), and an Indian patinated metal spherical footed vessel with flared rim (5.625" H x 4.5" Dia.), 3 pieces

$200-400

Provenance: The Collection of Walter and Nesta Spink, Ann Arbor, MI, acquired by 1990





1053

Four East Asian pottery items

19th century and later

The seto plate with labels affixed verso labels: P.L. 39 / U of M / 139 / 104; the lidded jar with maker's cipher stamped to one side

Comprising a Japanese seto stoneware ishi zaka plate depicting a mountain and two trees with a craquelure glaze (2.125" H x 11.125" Dia.), a Chinese gunpowder jar with grey celadon craquelure drip glaze (7.375" H x 5.75" Dia.), a tall lidded jar/crock (11.25" H x 6" Dia.), and a green drip glazed hexagonal jar, each side bearing low relief floral motif (6.25" H x 6.25" W x 5.985" D), 4 pieces

$300-500

Provenance: The Collection of Walter and Nesta Spink, Ann Arbor, MI, by 2000, with the seto plate gifted to Nesta Spink by family friend Carol Plumer, Ann Arbor, MI, accompanied by an undated Christmas card inscribed "Dear Nesta - a pot for a potter / Much love from your admiring / Carol / I believe this to be Eighteenth / Century Seto ware"

Notes: This lot is accompanied by a copy of the inscribed Christmas card mentioned above. During Nesta's earliest years after moving from Cambridge, MA with Walter and their children, she was a member of Ann Arbor's highly-regarded Potters [sic] Guild (founded 1949).



Chinese Ink Rubbing

According to the University of Michigan Museum
part of their permanent collection (1991/2.29.4),
tomb of the renowned Emperor Taizong of Tang
historically important sites for long-term preserva
centuries. "To make these rubbings, damp paper
the paper into the depressions in the stone. After
were left white, so that the original design stood
in China to record historic images and calligraphy

gs

of Art, Ann Arbor, MI, where another example of the same galloping horse is this rubbing was made from a replica of one of the original stone reliefs at the (reigned 626-649) in Shaanxi, China. Replicas are sometimes substituted at tion of the originals, or when they have been either lost, sold, or taken over the was laid onto the stone surface. A small brush or cotton cloth was used to press r ink was brushed or pounded onto the paper, the areas pressed into the stone out against a black background. The technique was commonly used by scholars y carved in stone."

1054

Two Chinese ink rubbings, 20th century
Two works

Saddled horse in full gallop from a relief at the tomb of Tang Taizong
Ink rubbing on three joined sheets of rice paper
With a Chinese red ink stamp in the lower left corner; a linen hinge, verso, inscribed in pencil: Ching Ch'ui
Image/Sheet: 55" H x 80" W

Robed men in a landscape with stylized animals
Ink rubbing on beige rice paper
Unsigned
Image/Sheet: 27" H x 53" W

$300-500

Provenance: The Collection of Walter and Nesta Spink, Ann Arbor, MI, acquired by 2000











1055

A pair of Chinese carved wood and hardstone landscape panels

18th century or later

Each unmarked

The wood-framed panels with mounted carved wood elements depicting rocky outcroppings from which trees grow, bridges, and buildings; with carved pale green hardstone figures and birds mounted throughout, on a blue to blue grey background, each with an openwork brass hanging handle with shou medallion to top of frame, 2 pieces

Each: 35.5” H x 43.375” W x 1.5” D

$8,000-12,000



1056

A pair of Chinese carved hardstone lidded vases

19th century or later
Each unmarked
The carved mottled hardstone vases floral motif to body and avian motif to shoulder, mounted to later wood bases, 2 pieces
Each vase: 6” H x 1.25” D; Each base: 0.875” H x 3” W x 2.5” D

$2,000-3,000



1057

A Chinese carved hardstone figure of an equestrienne

19th/20th century
Unmarked
The carved stone female figure depicted riding a horse and playing a stringed instrument, mounted to a later wood base
Figure: 7.325" H x 6.5" W x 1.875" D; Base: 1.125" H x 5.875" W x 3.375" D

$2,500-3,500





1058

A set of carved stone Eighteen Arhats (Luohan)
Mid-20th century
Each unmarked
The Eighteen Buddhist Arhats, each carved from stone with dyed elements and incised details of bats, shou medallions, cloud, and foliate motifs, some with Kanji characters in the robe decoration, 18 pieces
Tallest: 15.875 " H

$1,500-2,500



1059

A Chinese carved hardstone mythical beast
Early/mid-20th century
Unmarked
A "Black Tortoise," one of the four guardians and Chinese constellation figures, depicted with dragon head and with a snake on its back, a pearl above
7.5" H x 5" W x 2.375" D

$500-700



1060

A group of Chinese carved semi-p
19th/20th century
Each unmarked
Comprising two mottled amber-toned h
group depicting two horses, a purple ha
composition lady, each mounted on car
Tallest: 8.75" H x 3" W x 1.875" D; Sma

$1,000-2,000



recious stone figures

hardstone phoenix figures, a similar stone lady and reclining Buddha, a carved stone
ardstone lady, a gilt highlighted green hardstone panel, a goldstone lady, and a green
ved wood stands/bases, 9 pieces
llest: 3.5" H x 1.75" W x 1.5" D





1061

A Chinese carved hardstone hanging pendant

18th/19th century

The carved translucent milky-hued hardstone pendant depicting a child underneath a table, the reverse with Kanji characters, suspended in an intricately carved and pierced wood stand

Overall: 8.625″ H x 4.75″ W x 3.125″ D; Pendant: 3.75″ H x 2.25″ W x 0.375″ D

$1,500-2,500



1062

A pair of Chinese stone panel lamps

20th century
Each unmarked
The stone panels mounted with various hardstones to depict a figural scene with avian and floral motifs, with chased metal backing, mounted to a carved wood stand and raised on a chased and footed metal stand with pierced apron, electrified, 2 pieces
Each: 13” H x 8” W x 4.75” D

$500-700



1063

Four Chinese carved bone and hardstone panels

20th century
Each bearing carved bone mounted Kanji characters
The lacquered wood panels with mounted carved wood, bone, and hardstone elements depicting vases on various stands with floral motifs, each including an openwork metal hanging handle, 4 pieces
Each: 42.75” H x 13.625” W x 1.25” D

$800-1,200



1064

A pair of Chinese carved stone trees

Mid/late 20th century
Each unmarked
The trees decorated with carved pink, purple, orange, and white hardstone peony flowers and green stone leaves, affixed to woven fabric-encased and pliable branches, stemming from a painted plaster trunk, set in a weighted celadon ceramic pot, 2 pieces
Each: 17" H x 20.5" W x 11.25" D approximately, dimensions variable

$800-1,200



1065

A Chinese carved coral snuff bottle

19th/20th century
Unmarked
The lidded carved coral bottle hidden within floral branches with perched birds, mounted on a pierced carved wood base with gilt accents
Bottle: 6.375″ H x 7″ W x 2.5″ D; Base: 1.25″ H x 4.125″ W x 2.25″ D

$800-1,200



1066

Three East Asian carved coral figures

Late 19th century or later
Each unmarked
Comprising a figure standing on the back of a dragon, an old man figure, and a diminutive Shoulao figure with child, each mounted to a wood base, 3 pieces
Largest: 4.5" H x 1.75" W x 1" D; Smallest: 2" H x 1.375" W x 0.625" D

$2,000-3,000



1067

An East Asian carved coral figure

Late 19th century or later
Unmarked
The carved coral traveling figure depicted with a walking stick and sack slung over his back, with a child at his feet amidst a bamboo forest
Figure: 5” H x 3” W x 1.5” D; Base: 1.625” H x 3” W x 2.375” D

$1,000-1,500

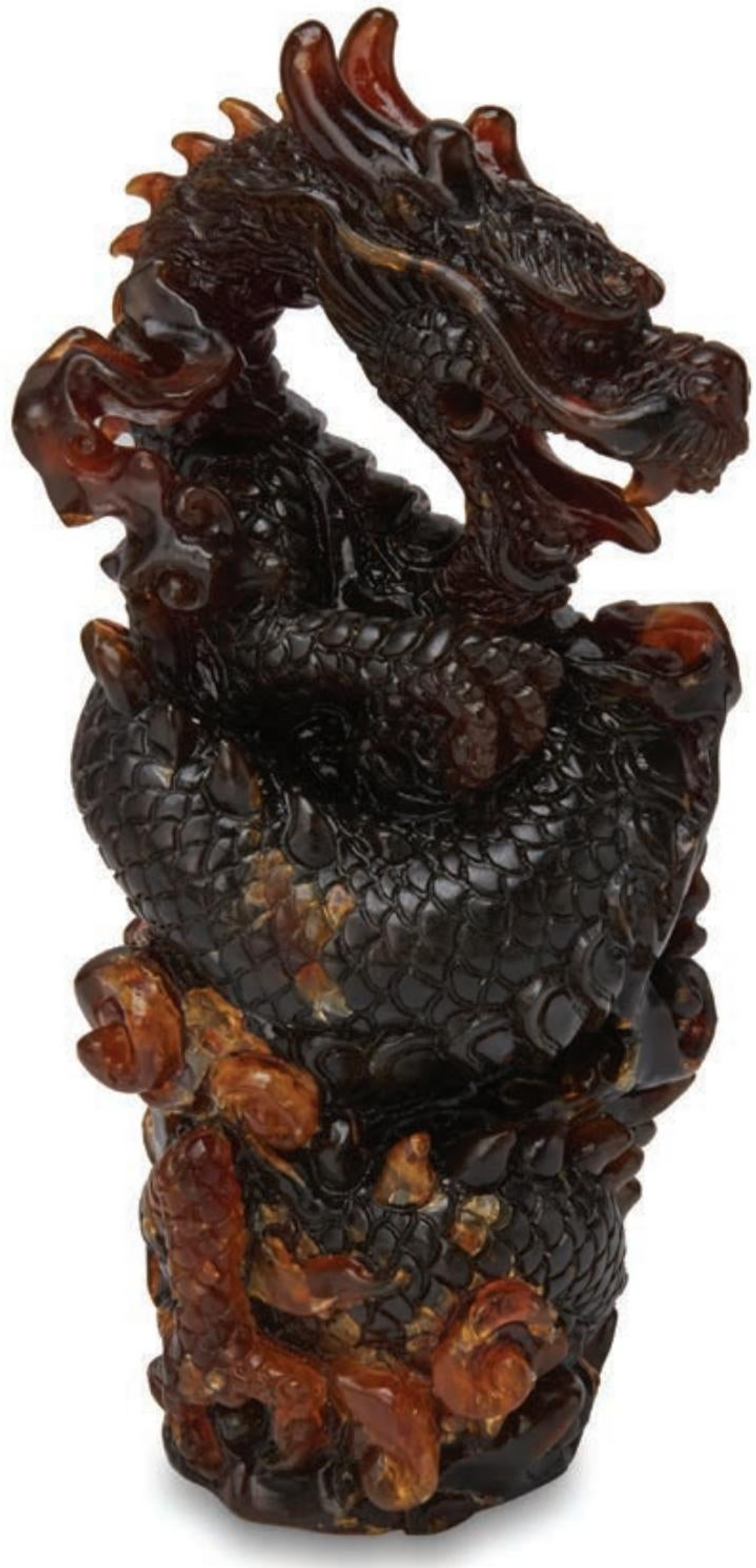


1068

A carved rock crystal cabinet bottle with dragons

20th century
Marked with an etched diamond to the underside of the base
Possibly Chinese, the footed vessel with opposing, finely carved dragons to each side, each with a frosted finish, and a flaming pearl finial; set upon a carved wood stand, 2 pieces
With stand: 10” H x 6” W x 3” D

$1,000-2,000



1069

A Chinese carved amber figure of a dragon

Late 20th century

The mythical beast intricately carved with individual scales and lithe tendrils, rearing from a bed of clouds and smoke

6” H x 3” W x 2.75” D

$4,000-6,000

Notes: This lot is accompanied by a GIA report dated March 29, 2017.



1070

A group of Chinese silver and enamel fingernail guards

20th century
Five marked: Silver
Eighteen works comprising silver metal fingernail guards in various sizes with a variety of decorative stylistic figural, floral and auspicious character motifs, with openwork and filigree designs, and colored enamel and set stone accents including six fingernail guards with added brooch pins, two matching openwork guards, and eight guards each with floral motifs, blue enamel edging and a sculptural frog to top, 18 pieces
Largest: 4.5" H; Smallest: 2.125" H
208.0 grams gross

$800-1,200



1071

Two Chinese hand mirrors

Early 20th century
Each unmarked
Comprising one with silver backing featuring enameled sea creature motifs centering an inset carved hardstone above a pierced and carved composite element and faux malachite handle; the other with gilt metal frame and carved wood backing above a green composite element and faux guilloché handle, 2 pieces
Larger: 11″ H x 4.375″ W x 1.25″ D; Smallest: 9.5″ H x 3.125″ W x 0.5″ D

$800-1,200



1072

A Chinese cloisonné crane censer
Late Qing Dynasty (1644-1911)
Appears unmarked
The polychrome enameled and gilt metal censer with articulating wings set on a conformingly designed stand
21.5" H x 12" W x 6" D

$800-1,200


1073

Five Chinese enameled brass crumb catchers
Circa 1930s
Each stamped: CHINA
The brass handles boxes with hinged lid and beaded thumb pull, with enameled decorations to tops and handles, two depicting dragons with flaming pearls, two with avian and floral motifs, and one depicting horses in a field, 5 pieces
Largest: 2.5" H x 6.5" W x 8.375" D; Smallest: 2.5" H x 5" W x 7.375" D

$500-700







Chinese Rank Badg

This lot of five rank badges and others presente
as other elements reflecting the waning influenc
was six when he first occupied the Dragon Thron
Cixi, was one of his regents, and allegedly enco
his mysterious death at the age of eighteen, afra
the age of majority.

"The new Guangxu emperor (r. 1875-1908) reali
many court officials. Reform would be impossibl
initiatives in 1898 to address these issues. He sta
and began to plot with a local military command
night before the move against Cixi was planned
emperor was put under house arrest until he wa

"The incarceration of the emperor had a profou
emperor in detention, there was no one to cons
society: that circles represented the sun and hea
helplessness, the emperor remained the empero
unpleasant death. So even when breaking with s
caution to ensure that they did not overestimate
with small flowers placed in the corners of a bac

"When there was no obvious response to this in
to give the interior of the badge a slightly round
The next step in this process was to augment th
development is displayed in the appliqué, count
with the corners and ancillary design elements f
Lot 1074]. The penultimate step was the creatio
peacock in [Lot 1074] demonstrates."

"Ultimately, all pretense of maintaining the tradi
badge in [Lot 1075] shows the use of lavish mate
for reform. The [round] goose badge in [Lot 107
[Lot 1076] is a quintessential example of a mixed
while its circular shape proclaims the wearer's di

Source: David Hugus, PhD, "Chinese Rank Badg
(Hong Kong: OM Publishing, 2021), 112-116.

es

d in this sale indicate a progression of change of shape of the rank badges, as well ce of the incarcerated Guangxu emperor. The previous Tongzhi emperor (r. 1862-74) ne, essentially took no role in the rule of China. His mother, the dowager empress uraged him to lead a life of "dissipation and excess" and may have had a hand in aid that he would begin to assert his right to rule independently when he reached

zed that Grand Dowager Empress Cixi was conservative and had the backing of e if Cixi and her base of support remained in place. The emperor undertook two arted an extensive reform of the Chinese government and the examination process der to place Cixi under arrest. His reforms lasted about one hundred days. On the , the military commander betrayed his emperor to Cixi's military advisor, and the s murdered in 1908, probably around the time Cixi died."

nd effect on the design of rank badges after his house arrest. Clearly, with the train officials from debasing one of the longest-standing traditions in Chinese avens and were reserved for the emperor and his family. In spite of his apparent or with the theoretical authority to sentence officials who displeased him to a most such an entrenched tradition was theoretically possible, people proceeded with e the emperor's impotence. The usurpation of the imperial shape started innocently, dge."

nnovation, the corners of the badges started to expand, along with the flowers, ded shape. This can be seen in the appliqué silver pheasant [badge in Lot 1082]. e corners even more and make the interior of the badge even more circular. This ted-stitch-on-gauze silver pheasant [badge in Lot 1084]. The process continued orming a clear circle within the badge, as seen in the silver pheasant [badge of n of an unambiguous, well-defined, and undeniable circle within the badge, as the

tional shape of the ordinary officials' badges was dropped. The [round] crane erials that sometimes accompanied the rejection of the emperor's power and desire 4] exemplifies the continued use of aniline dyes. And the very intriguing badge in d message. The plain design indicates support for the emperor's reform process, sdain for the emperor's power."

ges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties"











1074

A group of five Chinese rank badges

Guangxu Period (1875-1908)

A group of Chinese rank badges showing the progression from square to round through the Guangxu period

Five works:

A two-piece front panel and a single back panel, each square depicting a wild goose of a fourth-rank official, with an appliqué bird amid waves and Buddhist symbols worked in multicolored aniline-dyed silk

Each: 11.5” H x 11.75” W

2 pieces

A panel depicting a silver pheasant of a fifth-rank civil official, with floral motifs, stylized clouds and water and five bat symbols to rounded corners, all worked in blue, grey, brown, and white silk on gauze

10.375” H x 11.5” W

A seamed front panel depicting a peacock of a third-rank civil official’s wife, likely after 1900, with an appliqué bird amid stylized waves and floral motifs in a circular form, all worked in multicolored silk counted stitch on gauze

8.5” H x 9” W

A two-piece imperial-style round front panel depicting a wild goose of a fourth-rank civil official’s wife, with a central appliqué bird amid Buddhist motifs, stylized clouds, waves and deep water and with a bat motif border, all worked in bright aniline-dyed silk counted stitch and metallic thread on gauze

11.75” Dia.

5 pieces total

$2,000-3,000

Literature: These pieces illustrated: David Hugus, PhD, “Chinese Rank Badges: Symbols of Power, Wealth, and intellect in the Ming and Qing Dynasties” (Hong Kong: OM Publishing, 2021), 111, fig. 12.19; 115, fig. 12.34; 115, fig. 12.35; 116, fig. 12.37.

1075

A Chinese rank badge

Guangxu Period (1875-1908)

A large round imperial-style panel depicting a crane of a first-rank civil official's wife worked in couched metallic thread embroidery in silver and gold with a central appliqué crane standing on a rock, covered in seed pearls and coral beads, with Buddhist symbols amid clouds and water

12.5" Dia.

$2,000-3,000

Literature: This piece illustrated: David Hugus, PhD, "Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties" (Hong Kong: OM Publishing, 2021), 116, fig. 12.36.







1076

A pair of Chinese rank badges

Guangxu Period (1875-1908)

An imperial-style round seamed front panel and a single back panel each depicting a silver pheasant of a fifth-rank civil official's wife, worked in silk counted stitch on gauze, incorporating simple Reform-style multiple cloud motifs and with a character border in metallic threads, 2 pieces

Each: 12" Dia.

$800-1,200

Literature: This piece illustrated: David Hugus, PhD, "Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties" (Hong Kong: OM Publishing, 2021), 116, fig. 12.39.



1077

A pair of Chinese seven-symbol Republican rank badges

Republican Period, post-1911

A two-piece round front panel and a single back panel, each with seven auspicious symbols and cloud motifs, and worked in multicolored silk embroidery on a black silk ground, 3 pieces

Front panels: each: 8” H x 4” W; Back: 8” Dia.

$300-500

Literature: This piece illustrated: David Hugus, PhD, “Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties” (Hong Kong: OM Publishing, 2021), 125, fig. 13.24.



1078

A pair of Chinese children's rank badges

Guangxu Period (1875-1908)

Comprising a seamed front panel and a single back panel for a child of an official, each depicting a paradise flycatcher of a ninth-rank civil official, worked in bright multicolored silk embroidery with an appliqué bird amid water and floral motifs, and with stylized dragon motifs to corners, 2 pieces

Each: 8.5" H x 9.25" W

$700-900



1079

A pair of Chinese rank badges

Xianfeng/Tongzhi Period (1851-1861/1862-1874)

A two-piece front and a single back panel each depicting a golden pheasant of the second civil rank, likely for a merchant's wife, worked in gold metallic thread colored by silk couching loops each with a central appliqué bird standing on a rock amid stylized waves, clouds, and Buddhist symbols, 3 pieces

Front panels: each: 10.5" H x 5.5" W; Back panel: 10.5" H x 11" W

$800-1,200

Literature: This piece illustrated: David Hugus, PhD, "Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties" (Hong Kong: OM Publishing, 2021), 19, fig. 2.8 and 112, fig. 12.22



1080

A pair of Chinese rank badges

Guangxu Period (1875-1908), circa 1900

A seamed front panel and a single back panel each depicting a paradise flycatcher of a ninth-rank civil official within a circular frame, worked in multicolored silk embroidery with couched metallic thread accents on a brown silk ground, each with a central appliqué bird amid the "Three Plenties" fruits of peach, Buddha's hand, and pomegranate, and with bat symbols to each corner and to the borders, 2 pieces

Front panel: 10.25" H x 10.5" W; Back panel: 10.75" H x 10.625" W

$700-900

Literature: Back piece illustrated: David Hugus, PhD, "Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties" (Hong Kong: OM Publishing, 2021), 53, fig. 4.17.



1081

A pair of Chinese children's rank badges

Tongzhi Period (1862-1874)

A seamed front panel and a single back panel for a child of an official, each depicting a silver pheasant of a fifth-rank civil official, with central appliqué bird amid clouds, water, and five bat motifs, all worked in silk counted stitch on gauze, with metallic threads, 2 pieces

Each: 8.125" H x 9" W

$600-800

Literature: This piece illustrated: David Hugus, PhD, "Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties" (Hong Kong: OM Publishing, 2021), 111, fig. 12.21.



1082

A Chinese rank badge

Tongzhi/Guangxu Period (1862-1874/1875-1908)

A seamed front panel depicting a silver pheasant of a fifth-rank civil official in embroidered silk with central appliqué bird atop a rock amid waves and deep water surrounded by clouds, pine, bamboo, fish, and Buddhist symbols

11” H x 11.75” W

$600-800

Literature: This piece illustrated: David Hugus, PhD, “Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties” (Hong Kong: OM Publishing, 2021), 54, fig. 4.18 and 115, fig. 12.32.



1083

A Chinese rank badge

Xianfeng Period (1851-1861)

A panel for an official censor with a central “Xiezhi” figure, “a mythical beast that could tell truth from falsehood,” surrounded by deep water, waves, clouds, five bats and other auspicious symbols, all worked in blue and red silk counted stitch on gauze

12.25” H x 13.25” W

$400-600

Literature: This piece illustrated: David Hugus, PhD, “Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties” (Hong Kong: OM Publishing, 2021), 27, fig. 2.40 and 105, fig. 12.2.

1084
A Chinese rank badge
Guangxu Period (1875-1908)
A panel depicting a silver pheasant of a fifth-rank civil official, worked in multicolored silk in counted stitch on gauze with appliqué pheasant amid peaches and other auspicious symbols
11.125" H x 11.75" W

$400-600

Literature: This piece illustrated: David Hugus, PhD, "Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties" (Hong Kong: OM Publishing, 2021), 115, fig. 12.33.



1085
A Chinese rank badge
Tongzhi Period (1862-1874)
A seamed front panel depicting a Mandarin duck of a seventh-rank civil official, worked in blue, red, and pu counted silk stitch on gauze with metallic thread acce and border, and with Buddhist and Taoist symbols
12" H x 12.5" W

$400-600

Literature: This piece illustrated: David Hugus, PhD, "Chinese Rank Badges: Symbols of Power, Wealth, an Intellect in the Ming and Qing Dynasties" (Hong Kong Publishing, 2021), 109, fig. 12.15.



1086

A Chinese rank badge

Guangxu Period (1875-1908), Reform Period of 1898
A seamed front panel depicting a peacock of a third-rank civil official, worked in silk and metal thread and with Taoist symbols within simple Reform-style clouds and water and with character border motifs
11" H x 11.75" W

$300-500

Literature: A similar piece illustrated: David Hugus, PhD, "Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties" (Hong Kong: OM Publishing, 2021), 20, fig. 2.10.

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g: OM





1087

A Chinese Famille VErté Yaolingzun porcelain vase

Mid-Qing Dynasty 1644-1912 or later
Unmarked
The glazed porcelain mallet vase with banded oceanic and fish motifs near base and a high-relief dragon spiraled around the neck
8.625” H x 3.25” Dia.

$1,200-1,800



1088

A Chinese Famille Rose porcelain vase

19th century or later
Appears unmarked
The enameled porcelain baluster vase depicting floral, avian, and butterfly motifs and mounted on a carved wood base
Overall: 15.75" H x 6.75" Dia.

$800-1,200



1089

A group of Chinese Export porcelain dishes and vessels

20th century

Some variously marked "China," "Made in China," or with Kanji characters in red underglaze

The Canton Famille Rose group, some depicting figural scenes in friezes, some with butterflies and foliate motifs, comprising a large bowl (5.125"H x 11.625" Dia.), a charger (2.325" H x 16.25" Dia.), a vase with a footed stand (13.5" H x 6.375" W x 6.375" D), a small bud vase (6.5" H x 3.125" Dia.), a teapot (5" H x 9" W x 6.5" D), a lidded tureen (5.5" H x 9.5" W x 8" D), a creamer (4" H x 3.5" W x 2.875" D), a hot water pitcher (6.25" H x 6.25" W x 5" D), a soup spoon (5.125" L) with dish (3.5" Dia.), and various plates and bowls, 27 pieces

$1,000-1,500





1090

A group of Chinese Dehua and whiteware ceramics

Qing Dynasty 1644-1912 or later
Largest figure with sticker: Collection Alice Boney; each vessel bearing Kanji characters
The Blanc de Chine porcelain items comprising one glazed white porcelain figure seated on a pedestal, a bisque porcelain child figure mounted to a carved wood base, three floriform footed cups, and a small tea vessel, 6 pieces
Largest: 9.25" H x 4.25" W x 3" D; Smallest: 1.875" H x 2.125" Dia.

$800-1,200



1091

A Chinese crackle glazed porcelain brush rest

Qing Dynasty 1644-1912 or later
Unmarked
On a carved wood base
Overall: 2.125" H x 4.75" W x 1.75" D

$600-800



1092

A pair of Chinese Dehua-style porcelain guardian lions

Republic Period (1912-1949) or later
Each appears unmarked
The glossy white ceramic lions, each usually depicted with both the typical attributes of a male and female pairing, and set upon a porcelain pedestal decorated with cherry blossoms in relief, each on a wood plinth base, 4 pieces
Each on base: 16.25" H x 4.25" W x 6.25" D approximately

$700-900



1093

A Chinese blue and white porcelain garden stool

20th century
Unmarked
The hexagonal glazed porcelain stool with blue foliate motif on white and pierced accents to sides and top surface
17.5" H x 14.25" W x 13" D

$600-800



1094

A near-pair of large Chinese celadon porcelain vases

Early Qing Dynasty (1644-1911) or later
One marked to the underside in blue underglaze bearing the reign mark for Kangxi Period (1662-1722) within a double ring; one marked to the underside in blue underglaze bearing an honorific Chenghua Period (1465-1487) reign mark
Each with flared neck surmounting an invErtéd pear-shaped body, the exterior surfaces incised with vine and lotus scroll motifs and covered in an all-over gray green glaze, 2 pieces
Each: 30.25" H x 12.25" Dia.

$4,000-6,000



1095

A Chinese Famille Rose Bajixiang porcelain platter

Guangxu Period (1875-1908) or later
Marked to the underside in red enamel bearing the reign mark for Guangxu Period (1875-1908)
The large, low ceramic bowl with enameled decoration of the Eight Auspicious Emblems and floral scrolls surrounding a central medallion and the exterior with stylized floral motifs; along with a carved wood stand, 2 pieces
2.5” H x 13.5” Dia.

$1,500-2,500



1096

A pair of Chinese flambé porcelain fanghu vases
Qianlong Period (1736-1795) or later
Each incised to the underside bearing a reign mark for
Qianlong Period (1736-1795)
Each rectangular potted ceramic vase with all-over streaked
transmutation glazing in shades of blue, violet, maroon, and
pale green, 2 pieces
Each: 12.5" H x 7.5" W x 7" D

$6,000-8,000



1097

A Chinese lacquered table and four stools

20th century

The black lacquered carved wood table adorned in gilt and polychromed dragons vying for flaming pearls above a sea landscape, banded meandering motifs, and floral accents, including four conformingly designed and decorated stools, 5 pieces

Table: 33.25" H x 36" W x 36" D; Each stool: 21" H x 17" W x 17" D approx.

$600-800





1098

A Chinese tall cabinet

Late 20th century

The wood cabinet with brass hardware and two hinged doors of red lacquer and featuring polychrome and incised panels depicting dragons, clouds, and waves, revealing and upper and lower cavity centering two drawers with conformingly designed lacquered panels

67" H x 34" W x 17.75" D

$600-800

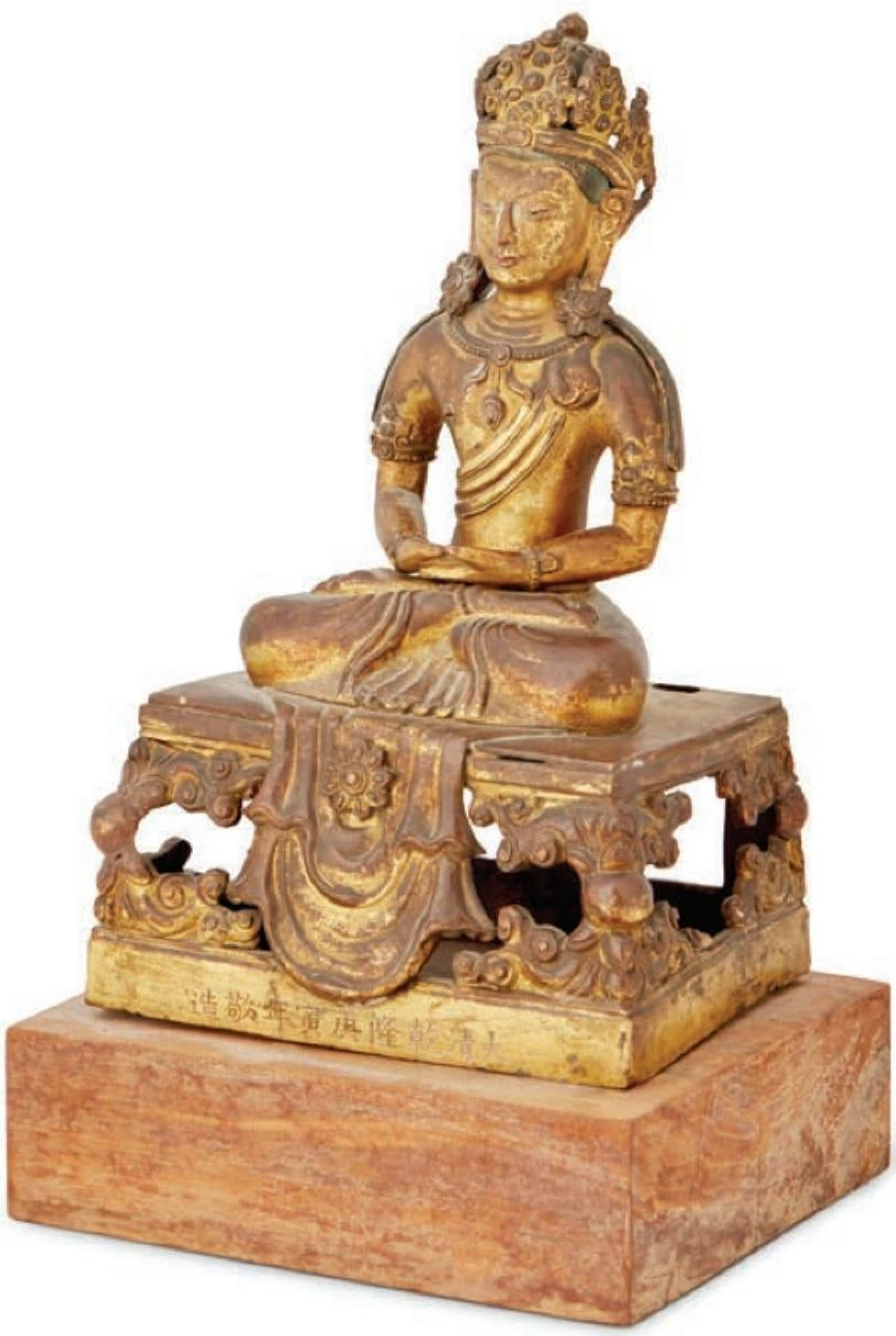


1099

A pair of Chinese "Sijiangui" hardwood compound cabinets

Late Qing Dynasty (1644-1912) or later
Each appears unmarked
Each comprising a hat chest resting on a larger rectangular cabinet, the cabinet set with a pair of hinged doors within rectangular frames flanking a central stile, opening to a shelved interior with two drawers, fitted with a circular lock plate with pin and 'fish' pull handles, all raised on small legs of square section with baitong mounts, the upper hat chests echoing the cabinet's construction without the apron and legs, 4 pieces
Each: 100.5" H x 55" W x 22.5" D

$2,000-4,000



1100

A gilt metal seated figure of Amitayus

Circa 1770 or later

Bearing Qianlong gengyin date; with sticker to base: Collection Alice Boney

The gilt metal alloy figure depicted with hands in lap and seated on an openwork pedestal, mounted on a later wood base

Figure and pedestal: 7.125″ H x 4.625″ W x 3.5″ D; Base: 1.625″ H x 5.25″ W x 4.5″ D

$1,000-1,500





1101

A large East Asian carved wood statue

Early/mid-20th century
Appears unmarked
The large sculpture depicting Hotei, the laughing Buddha, astride a deer, and encircled by two dragons, set upon a carved wood base incised with meandering motif
With base: 64” H x 28” W x 10” D

$1,000-1,500



1102

A Nepalese Thangka depicting the Deity Mahakala

18th century

The Nepalese thangka with mineral pigments on canvas laid to paper

Overall: 30.5” H x 21.5” W

$800-1,200



1103

A monumental Japanese satsuma porcelain vase

Circa 1930s

The large baluster-form vase with gilt highlights and polychrome enamel decoration depicting figural scenes against a dark green ground

42" H x 17.5" Dia.

$800-1,200


EDOUARD CORTES
IN AND OUT OF CALIFORNIA: TRAVELS OF AMERICAN IMPRESSIONISTS
Enchanted Isle
MASTERS OF LIGHT
Plein-Air Painting in California 1890–1930
Stern


The Irvine Museum

1104

A pair of Japanese bronze and mixed metal vases
Meiji period (1868-1912) or later
Each appears unmarked
Comprising two vases of mixed metals, with incised and applied floral, avian, and foliate motifs in low relief, 2 pieces
Each: 6.25” H x 2.75” Dia.

$1,200-1,800



1105

An elaborate Japanese cast iron tetsubin
Meiji Period 1868-1912 or later
With Kanji characters to underside
The unusually ornate cast iron tea kettle in the form of a sylvan scene with a small figure standing at a Tori gate entrance to a dense forest, the lid a continuation of the treetops surmounted by perched cranes, with an ivy-form handle
13.75” H x 12” W x 10.5” D

$800-1,200





1106

A bronze figure of a Samurai warrior

20th century
Appears unmarked
The patinated bronze Samurai figure with a kabuto helmet depicted drawing his sword
20.75" H x 15" W x 13.5" D

$2,000-3,000



1108

A Japanese Rimpa School byobu screen
Circa 17th century, Edo period (1603-1868)
Appears unmarked
Ink, colors, and gold on paper depicting various flowers plants in six panels with a silk border
Each panel: 61.375” H x 23.375” W x 0.75” D approx.

$3,000-5,000

Provenance: From the estate of Mr. & Mrs. Kenneth Childs, by descent



1107

A Japanese six-panel byobu screen

Late Edo Period (1603-1868)/early Meiji Period (1868-1912)
Colophon marking for the cyclical kicho year date (possibly equivalent to the winter of 1829 or 1889); further marked with seals and signatures of the unidentified artist
The paper screen decorated with a seaside scene, rendered in ink, depicting dynamic waves, smatterings of seafoam in the form of raised dots of pigment, and cranes, both aloft and perched amongst pine trees, across six panels, the edges of which are framed by two styles of metallic brocade fabric and wood
5′ 7.5″ H x 12′ 5″ W

$1,000-1,500





1109

A Japanese Rimpa School byobu screen

Circa 17th century, Edo period (1603-1868)
With Master of I-nen red seal
Ink, colors, and gold on paper depicting multicolored chrysanthemums in six panels with a silk border
Each panel: 68.25″ H x 24.5″ W x 0.75″ D approx.

$2,000-3,000

Provenance: From the estate of Mr. & Mrs. Kenneth Childs, by descent

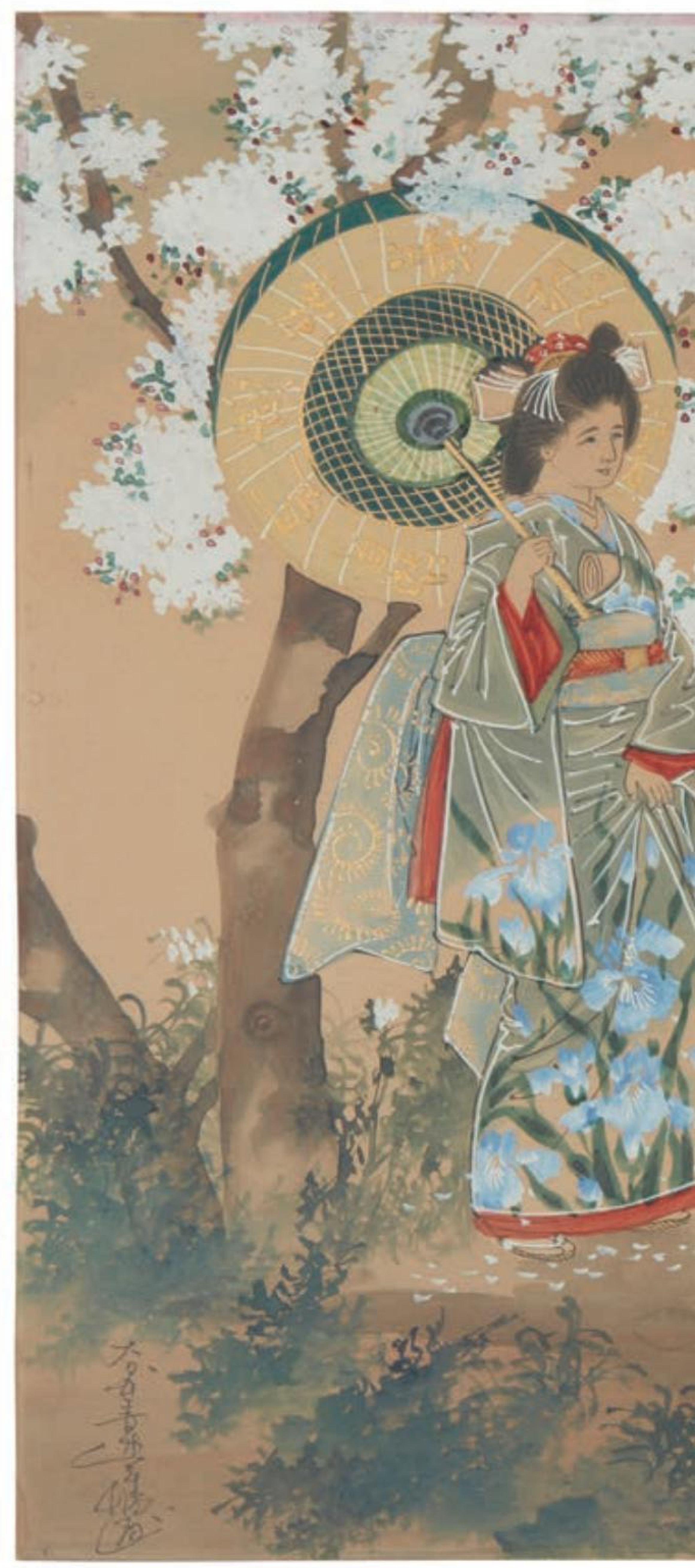


1111
Hiroshi Yoshida
(1876-1950)
"Kameido Bridge" from the
series, 1927
Woodcut in colors on paper
Signed in Japanese and with
the lower right image; signe
lower margin; dated and insc
the left margin
Image: 14.75" H x 9.75" W;

$500-700

1110
Hiroshi Yoshida
(1876-1950)
"Arashiyama" from the series "Eight Scenes of Cherry Blossoms," 1925
Woodcut in colors on paper
Signed in Japanese and with the artist's red ink seal, in the lower right image; signed and titled in pencil in the lower margin; dated and inscribed in Japanese in ink at the left margin
Image: 14.75" H x 9.75" W; Sheet: 16" H x 10.75" W

$500-700



"Twelve Scenes of Tokyo"

n the artist's red ink seal, in
d and titled in pencil in the
cribed in Japanese in ink at

Sheet: 16" H x 10.75" W





1112

Toshio Aoki
(1854-1912)
Woman with parasol under a cherry blossom tree
Watercolor, gouache, and ink on paper
Signed lower right: T. Aoki; inscribed in Japanese characters lower left
Sheet: 22" H x 14" W

$2,000-3,000

Notes: Inscribed on verso, possibly in another hand: Mrs Ross



1113

A Korean blue and white porcelain vase

Late 17th/early 18th century, Joseon Dynasty (1392-1910)
Appears unmarked
The bottle-form ceramic vessel, decorated with a mountain village scene on one side and a sailing lake-side scene on the other side, all in blue underglaze
20.5″ H x 10″ Dia.

$2,500-3,500

Provenance: Property of an Important New York Corporate Collection



1114

A Korean blue and white porcelain vase

Late 17th/early 18th century, Joseon Dynasty (1392-1910)
Appears unmarked
The bottle-form vessel, decorated in a blue and green underglaze with "hwahwe yòngmohwa"" motifs of bamboo, flowers, water, and birds on a white glazed ground
20.5" H x 9.5" Dia.

$2,500-3,500

Provenance: Property of an Important New York Corporate Collection

Notes: The production of blue-and-white wares began in Korea around the mid-fifteenth century, the result of influence from the Ming dynasty (1368-1644) wares of China. In the early Joseon dynasty (1392-1910), the Koreans had to import ore from China to make cobalt blue. The first reference to a blue-and-white ware made using Korean ore comes from the annals of King Sejo's reign (1455-68), which tells of cobalt ore being discovered at Sunch'òn, a region in the extreme south of the peninsula, in the "eighth month of 1464." The king was then presented with a porcelain decorated in blue from this native source.

Blue-and-white wares were mainly used in the Korean court and the households of the upper class during ancestral rites, but they were also used as utilitarian kitchenware and tableware. On the pieces destined for the royal household, the underglaze blue decoration was executed by professional court painters. Images of plants, flowers, birds, and animals constitute one of the painting genres, known as hwahwe yòngmohwa", borrowed from the traditional repertoire of literati painting.



1115

A Roman bronze brazier

Circa 1st/3rd century CE or later
The bronze tripod bowl with cast gorgon masks mounted above each griffin-shaped foot, accented with three ring handles
5” H x 11.5” Dia.

$1,500-2,500

Provenance: Property of an Important New York Corporate Collection



11

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116

group of Roman glass diminutive vessels

mprising ten glass vessels of various shapes and sizes, some with iridescence
pieces
gest: 3.25” H x 2.5625” Dia.; Smallest: 2.625” H x 1” Dia.

000-1,500



1117

Three Roman glass vessels

Comprising one bulbous footed vessel with flared rim, one elongated jar with flared rim and opposed handles, and one vessel with glass strands applied to straight neck
3 pieces
Largest: 7.625” H x 3” Dia.; Smallest: 4.125” H x 2.875” Dia.

$1,000-1,500



1118

A group of Roman glass vessels and bangles

Comprising five glass vessels, each with flared rim, three with handles, and eight glass bangles
13 pieces
Largest vessel: 5.625" H x 3.75" W x 3.125" D; Largest bangle: 2.375" Dia.

$700-1,000



1119

A Roman terracotta roundel and a bone handle

Comprising a late Hellenistic/Roman republic terracotta roundel and a Coptic/late Roman republic punched bone handle, together with a Persian terracotta vase
3 pieces
Roundel: 5.125″ Dia. x 3″ D; Vase: 4.75″ H x 3.5″ Dia.; Handle: 4″ L

$500-700



1120

A group of Roman bronze items and coins

Comprising a diminutive bronze bowl, a bronze ring, and nine coins, together with an Arabic bronze plaque depicting fauna recto and calligraphic engraving verso
12 pieces
Bowl: 0.875" H x 1.625" Dia.; Plaque: 5.125" Dia.

$600-800

1122

Five leaves from an Ottoman manuscript of prayers

Possibly 17th century or later; Turkey
Each: Gouache and gold on cream paper with lines of text written in black naskh script within clouds on a gold ground, surrounded by red and gold margins, with black catchwords, sold together with one leaf from a Persian manuscript of poetry, 6 pieces
Sight of each: 9.75" H x 5.75" W

$2,500-3,500

Provenance: Ex-collection Mr. and Mrs. Thomas Wolff, first half 20th century

Notes: The painting on the five Ottoman leaves is consistent with extant examples produced between 1580-1600, however, the paintings may have been completed at a later date but executed on old paper. Areas of flaking pigment reveal visible text underneath, possibly indicating that the paintings were done on older, reappropriated manuscript pages.

The scenes are identified as:
1. Ibrahim is hidden in a tunnel by his father Azer
2. Ibrahim about to sacrifice his son Isma'il
3. The Prophet Muhammad reveals to 'Ali secrets of creation he was told during the mi'raj journey
4. Adam and Eve expelled from Paradise
5. Imam 'Ali and his Council; and

Together with a manuscript of Persian poetry, possibly "Divan" of Zahir al-Din Faryabi.





1121

Four Syro-Hittite style pottery figures and a horse and cart

Possibly 2nd millennium BCE or later
Comprising four ceramic bird figures and a terracotta horse pulling a figure in a cart
5 pieces
Tallest bird figure: 5.5" H; Horse and cart: 4" H x 5.375" W x 1.875" D

$800-1,200









1123

An Ottoman divit qalamdam silver travelling scribe case

Early 19th century
With assay silver purity markings
The case likely .800-.900 silver, comprising one compartment for quills and another for ink, with hinged lids featuring chased foliate accents
1.875” H x 10” L x 2.5” D
12.2 oz. troy approximately

$700-900



1124

Two Iranian glazed pottery calligraphic bowls

12th century or later

Each likely Kashan, the first of tapering circular form on a ring foot, with blue iridescent glaze, the other a low bowl with bands of continuous inscription and a broad rim on ring foot and, each with script, 2 pieces

Larger: 2.75" H x 10.75" Dia.; Smaller: 3.5" H x 7.5" Dia.

$800-1,200

1125

A Persian pictorial rug
Mid-20th century
Wool on cotton foundation
Possibly Tabriz
8′ 11.5″ L x 5′ 3″ W

$5,000-7,000







1126

A Serapi rug

Late19th/early 20th century
Wool on wool foundation
12′ 9″ L x 10′ 6.5″ W

$4,000-6,000



1127

A Bakhtiari rug
Early 20th century
Wool on cotton foundation
16′ 9″ L x 12′ W

$4,000-6,000



1128

An Indian Agra rug

Early 20th century; Northern India
Wool on cotton foundation
15’ 6” L x 12’ W

$3,000-5,000

Provenance: Michael S. Smith Inc.



1129
An Agra rug
Early 20th century
Wool on cotton foundation
14' 1" L x 12' 2" W

$3,000-5,000

Provenance: Sotheby's European Decorative Arts, October 17, 2015 lot 745
Private collection, acquired from the above



1130

An Indian Agra rug

Early 20th century; Northern India
Wool on cotton foundation
15′ 9″ L x 11′ 7″ W

$1,000-2,000

Provenance: Michael S. Smith Inc.



1131

A prayer rug

Early/mid-20th century

Wool on cotton foundation

Possibly Agra, with four poem medallions to border centering a Tree of Life motif

6’ 0.5” L x 3’ 8” W

$600-800



1132

An Indian Agra-style rug

Late 20th century

Wool on cotton foundation, with polychrome foliate and floral motifs with vines on a red field with cream border

12′ 10″ L x 8′ 10′ W

$600-800



1133

A Bakshyesh rug
Early 20th century
Wool on cotton foundation
16' 4" L x 12' 6" W

$3,000-5,000



1134

A Kerman area rug

Early 20th century; Iran
The palace-sized rug with wool on cotton foundation
18’ 6” L x 14’ 11” W

$3,000-5,000

Provenance: Michael S. Smith Inc.



1135
A Kerman prayer rug
Early 20th century
Wool on cotton foundation
With central Tree of Life motif
6’ 11” L x 4’ 3.75” W

$1,500-2,000



1136

A Kerman prayer rug

Early 20th century
Wool on cotton foundation
With a central Tree of Life motif
6’ 10” L x 4’ 9.25” W

$1,200-1,800



1137

A Kerman rug
Early 20th century
Wool on cotton foundation
With central Tree of Life motif
7’ 4” L x 4’ 8.5” W

$1,500-2,000



1138

A Kerman prayer rug
Early-20th century
Silk on silk foundation
With central Tree of Life motif
5' L x 3' 3.75" W

$1,000-1,500



1139

A Kerman rug

Circa 1930s
Wool on cotton foundation
12' L x 9' W

$1,000-1,500



1140

A Ghom pictorial rug

Mid-20th century

Silk on silk foundation, with poem border medallions

7′ L x 4′ 6.5″ W

$2,500-3,500



1141

A Tabriz prayer rug
Early 20th century
Silk on cotton foundation
With Tree of Life motif to field
6′ 6″ L x 4′ W

$2,000-3,000



1142

A Persian Tabriz rug
Early 20th Century
Wool on cotton foundation
18′ 2″ H x 12′ 6″ W

$1,000-2,000

Provenance: Michael S. Smith Inc.



1143

A Tabriz rug

Early/mid-20th century
Wool on cotton foundation
7’ L x 4’ 6” W

$1,000-1,500



1144

A Tabriz rug
Mid-20th century
Wool on cotton foundation
11′ 8″ L x 8′ 3″ W

$1,000-1,500



1145

A Persian rug

Early 20th century
Wool on cotton
14′ 9″ L x 9′ 3.5″ W

$1,000-2,000



1146

A Hereke silk rug

Mid-20th century; Turkey
Signed at one corner in a woven gold-thread cartouche: Koron Oagli
Possibly Kayseri, with silk on silk foundation
15’ L x 10’ 3.5” W

$2,000-3,000

Provenance: Interlapis Trading Corporation A.G., Zurich, Switzerland
Private collection, acquired from the above, April 26, 1987

Notes: This lot is accompanied by a purchase receipt and certificate of authenticity from the seller.



1147

A Sarouk rug

Circa 1930s; Iran
With fabric export tag to one corner
The painted wool pile on cotton foundation
15′ 4″ L x 10′ 4″ W

$1,500-2,500



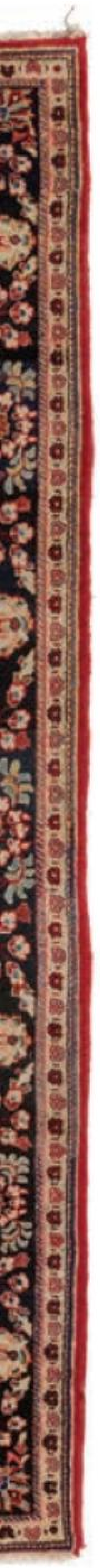
1148
A Sarouk rug
Mid-20th century
Wool on cotton foundation
9′ 2″ L x 6′ 2.5″ W

$1,000-1,500



1150
A Kashan Mohtasham prayer rug
Late 19th/early 20th century; Iran
Wool on cotton foundation
6′ 4.5″ L x 4′ 4″ W

$1,000-2,000







1149

A Kashan rug
Mid-20th century
Wool on cotton foundation
13' 11" L x 10' 4" W

$1,000-2,000



1151
A Kazak runner
Early 20th century
Wool on wool flatweave
13′ 9″ H x 3′ 8″ W

$1,000-1,500



1152
A Persian camel hair runner
Early 20th century
Camel hair on wool on cotton
15′ 9.5″ L x 3′ 5.5″ W

$800-1,200





1153
A Malayer runner
20th century
Wool on wool foundation
14’ 11.5” L x 3’ 3” W

$700-900



1154

A V'Soske Inc. area rug
Late 20th century
Wool rug with textured pile
18' 8" L x 12' 10.5" W

$1,000-2,000



1155

A Tiffany & Co. "Audubon" and "Japanese" sterling silver service

Mid-20th century
Each marked: Tiffany & Co. / Sterling
Designed 1871 by Edward C. Moore (1827-1891) as the "Japanese" pattern and reintroduced in 1956 as "Audubon," this lot contains a combination of both nearly identical patterns, each featuring various bird motifs, comprising 12 table knives (10.125"), 12 butter spreaders (6"), 12 dinner forks (8.125"), 12 luncheon forks (7.25"), 12 salad forks (6.75"), 1 sardine fork (5.75"), 8 table spoons (8.75"), 8 round bowl soup spoons (7"), 24 teaspoons (6.125"), 12 iced tea spoons (7.5"), 6 gilt-washed chocolate spoons (4.75"), 4 demitasse spoons (4.125"), 1 ice cream spoon (6"), 1 gravy ladle (7.75"), 1 smaller gravy ladle (7"), 1 gilt-washed large sugar sifter (8.625"), 1 punch ladle (12.5"), 1 ice cream slicer (9"), 1 gilt-washed fish serving knife (11.5"), 1 large sugar spoon (8.875"), 1 berry spoon (8.625"), 1 sugar tongs (4.25"), and 1 hollow-handled pie/cake server (10.5"), all housed in a silvercloth-lined, single-drawer wood canteen with brass hinges, opposed handles, and locking mechanism, 134 pieces
Weighable sterling: 196 oz. troy approximately

$15,000-20,000

Notes: Some pieces from this lot from the original "Japanese" pattern, discontinued 1935 and reissued 1956 as the "Audubon" pattern. Likewise, some pieces display the Tiffany & Co. and sterling marks within a stamped cartouche.





1156

A pair of Tiffany & Co sterling silver rectangular serving dishes

Mid-20th century
Each marked: Tiffany & Co Makers / Sterling Silver / 925-1000 / M / 20052 / 8936
Personalized, 2 pieces
Each: 1.125" H x 11.25" W x 6.325" D
32.2 oz. troy approximately

$600-900



1157

A Tiffany & Co. "Hampton" sterling silver tea service

Circa 1907-1947, directorship of John C. Moore II
Marked: Tiffany & Co. Makers 18389 / Sterling Silver / 925-1000 / M ; each further stamped with various order numbers
Comprising a teapot (6" H x 9.75" W x 4.5" D), a covered sugar bowl (4.75" H x 7" W x 3.75" D), a creamer (3" H x 5.875" W x 3.325" D), and a waste bowl (2.75" H x 4.75" W x 3.75" D), personalized, 4 pieces
50.2 gross oz. troy approximately

$1,000-1,500



1158

A Tiffany & Co. "Hampton" sterling silver flatware service

Mid/late 20th century
Each marked for Tiffany & Co. and for sterling
Comprising 12 dinner forks (7.75"), 12 salad forks (6.875"), 12 place/oval soup spoons, 16 teaspoons (6"), 12 dinner knives (10.125"), 12 butter spreaders (6.125"), 1 master butter spreader (7"), 1 pierced tomato server (8"), 3 cold meat serving forks (9"), and 2 solid serving forks (8.875"), all housed in a Reed & Barton silvercloth-lined wood canteen, 83 pieces
Weighable sterling: 113.1 oz. troy approximately

$3,000-5,000



1159

A Tiffany & Co. "Clinton Engraved" sterling silver flatware service

Circa 1912-1947, directorship of John C. Moore II
Each marked: Tiffany & Co. / Sterling / M
Comprising 20 hollow-handled dinner knives (10.25"), 20 hollow-handled place knives (9.375"), 19 hollow-handled fish knives (8"), 1 hollow-handled dessert/tea knife (7.75"), 20 butter spreaders (6"), 14 place forks with straight tines (7.5"), 6 place forks with angled tines (7.5"), 19 luncheon forks (7.125"), 20 salad forks (6.75"), 20 fish forks (6.875"), 15 oyster forks (6"), 1 bonbon serving/ olive fork (6.625"), 39 teaspoons (6"), 18 demitasse spoons (4.25"), 20 oval soup spoons (7.125"), 20 round bowl cream soup spoons (7.375"), 20 bouillon spoons (5.5"), 20 orange spoons (5.875"), 1 small jelly spoon (7"), 1 bon bon spoon (4.5"), 3 serving forks (8.5"), 6 tablespoons (8.75"), 1 fish serving fork (9"), 1 gravy ladle (7.625"), 1 hollow-handled pie server (10.25"), 1 hollow-handled carving fork (11.25"), 1 hollow-handled carving knife (14.5"), sold together with 1 Wallace sterling orange spoon (5.875"), previously personalized, 329 pieces
Weighable sterling: 368 oz. troy approximately

$3,000-5,000

Provenance: The Estate of Lady Leslie Ridley-Tree



1160

A Francis W. Cooper silver hot water urn

Early 19th century; New York City, NY
Stamped to underside of candle: FW Cooper
The coin silver footed hot water urn with repoussé foliate design, featuring a hinged lid with floriform finial, opposed handles, a dispensing spigot, and a removeable heating oil candle concealed within the foot, personalized
15.625” H x 10.25” W x 10.5” D
71.7 oz. troy approximately

$1,000-1,500



1161

A Dominick and Haff sterling silver coffee and tea service

1878

Each marked: D&H [in a lozenge] / 1878 [in a diamond] / sterling / 84

The set with all-over repoussé foliate motifs and hazelnut finials to lids, comprising a coffee pot (7.875" H x 9.25" W x 6.25" D), a teapot (7.25" H x 9" W x 6" D), a hot water kettle with hinged handle and set on a chafing stand with chafer (overall: 11.25" H x 8.325" W x 7.5" D), a covered sugar bowl with opposed handles (6" H x 7.125" W x 5.325" D), and a waste bowl (3.875" H x 5.875" Dia.), personalized, 5 pieces

128.7 gross oz. troy approximately

$3,000-5,000



1162

A Gorham "Plymouth" sterling silver tea and coffee service

Early 20th century

Each marked for Gorham sterling; further marked: Plymouth; tray marked: 2578 / Lafayette / Mexico / 0.925

Comprising a coffee pot (9.625" H x 10.75" W x 4.875" D), a tea pot (7.25" H x 12" W x 5.125" D), a covered sugar bowl with opposed handles (6.25" H x 8.125" W x 4.325" D), a creamer (6.5" H x 5.75" W x 3.125" D), and a waste bowl (4.625" H x 6.25" W x 4.325" D), sold together with a Lafayette sterling silver tray (28.325" W x 13.325" D), 6 pieces

170.8 gross oz. troy approximately

$1,000-2,000



1163

An American sterling silver basket

Mid-20th century

Marked to underside: Made expressly for Hardy & Hayes Co. / Pittsburgh / Sterling 14 in. / 5900/47

The basket with pierced designs to edges and articulated handle and chased acanthus scrolls, set on four acanthus feet

8.75" H x 13.625" W x 10.625" D

28.6 oz. troy approximately

$600-900



1164

An M. Fred Hirsch "St. James" sterling silver tea and coffee service

Circa 1920-1945

Holloware marked: [crown] H [shield] / St. James / Sterling / 411 / Hand Chased; tray marked: E G W & S / EPNS / 4121/6 / Hand Chased

Comprising a coffee pot (11.375" H x 10.25" W x 5" D), a tea pot (10.375" H x 9.75" W x 5.25" D), an open sugar with opposed handles (6" H x 6.75" W x 3.875"D), a creamer (6.25" H x 5.5" W x 3.625" D), and a lidded waste bowl (5.875" H x 6.625" W x 3.75" D), set on an E.G. Webster & Son silver-plated tray (26.875" W x 17.375" D), 6 pieces

Weighable sterling: 89.3 gross oz. troy approximately

$1,500-2,000



1165

Y A Harris & Shafer sterling silver tea service

Early/mid-20th century

Tea service marked for Harris & Shafer and sterling; further marked: 250; coffee pot with Danish three tower mark for 1946 and maker's mark: RJ; tray with pseudo hallmarks

Comprising a tea pot (6.75" H x 10.125" W x 5.625" D), a covered sugar (6" H x 7.625" W x 5" D), a creamer (5.25" H x 5.5" W x 4" D), and a waste bowl (4.25" H x 5.125" Dia.), sold together with a Danish sterling silver coffee pot with paw feet and carved ebony wood handle (9.875" H x 11.75" W x 6.25" D), all set on a silver-plated tray (29.5" W x 19.5" D), 6 pieces

Weighable sterling: 96.7 gross oz. troy approximately

$1,500-2,500

This lot may require a CITES permit if being shipped outside California. Please contact your preferred shipping company for information.



1166

A group of American sterling silver table items

Mid-20th century

Tray marked: Louis XIV by Towle / [Towle logo] / 55160; bowl marked: Gump's San Francisco; footed tray marked: Kirk & Son / 515; basket marked: 8204

Comprising a Towle "Louis XIV" plate (12" Dia.), a bowl with chased and repoussé garland motif to the rim (2.375" H x 11.125" Dia.), a footed ovoid tray (11" W x 5.75" D), and a handled basket with pierced designs (3.625" H x 11.125" W x 6.75" D), sold together with 2 Swedish silver-plated and cork-lined trivets, 2 personalized, 6 pieces

Weighable sterling: 43.8 oz. troy approximately

$800-1,000









1167

A group of American sterling silver bowls

Early/mid-20th century

Each marked for sterling; one marked: Gorham / 777; one marked for Wallace; one marked: Simeon Soumain / reproduction circa 1720 / 509; one marked for Dominick & Haff

Comprising two rimmed bowls with pierced and chased foliate motifs to the rim, one bowl with spiral motif and scalloped rim, and a footed bowl with opposed handles featuring a female head, 2 personalized, 4 pieces

Largest: 2" H x 10.125" Dia.; Smallest: 3.25" H x 6.875" W x 5" D

41.4 oz. troy approximately

$700-1,000



1168

A pair of American sterling silver compotes
Mid-20th century
Each marked to underside: Harris & Shafer Co / Sterling / 1188
The compotes with pierced design to the rim and acanthus motif edge, personalized, 2 pieces
Each: 4.325" H x 9.325" Dia.
19.9 oz. troy approximately

$400-600



1169

An International Sterling silver water pitcher
Mid-20th century
Marked to underside: International Sterling
The water jug with leaf-form handle set on a round foot
9" H x 8.625" W x 5.875" D
23 oz. troy approximately

$400-600



1170

A group of American sterling silver bread plates

Mid-20th century

Eight marked: Gorham sterling / 180; seven marked: Hardy & Hayes Co. / 1114

Comprising eight Gorham "Kensington" bread and butter plates and seven Hardy & Hayes bread and butter plates with pierced rim and etched floral motif, personalized, 15 pieces

Each: 6" Dia.

42.5 oz. troy approximately

$700-900



1171

A group of American sterling silver plates

Mid-20th century

Each marked for sterling; six marked for Meriden Britannia Company and: 671; six marked: Lord Saybrook International Sterling; six marked: S Kirk & Son Inc

The assembled group comprising twelve bread plates and six larger side plates, each personalized, 18 pieces

Largest: 6.5" Dia.; Smallest: 6" Dia.

58.4 oz. troy approximately

$1,000-1,500



1172

A Towle "Aristocrat" sterling silver flatware service

Mid/late 20th century

Each marked for Towle and for sterling; further marked: pat 1934 / Aristocrat

Designed 1934, comprising 8 hollow-handled dinner knives (8.75"), 8 dinner forks (7.25"), 8 salad forks (6.5"), 8 cocktail forks (5.625"), 8 cream soup spoons (6.375"), 8 teaspoons (6"), 8 fruit/orange spoons (5.875"), 3 table spoons (8.5"), 1 serving fork (7.875"), 1 gravy ladle (6.625"), 1 jelly server (6.625"), and 1 carving knife (9.5"), all housed in a wood silvercloth-lined hinged canteen, personalized, 64 pieces

Weighable sterling: 65.4 oz. troy approximately

$800-1,200



1173

A Wallace "Grande Baroque" sterling silver flatware service

Mid/late 20th century

Each marked for Wallace and for sterling

Designed 1941, comprising 18 dinner knives (9.875"), 19 butter spreaders (6.125"), 18 oval soup spoons (6.875"), 18 teaspoons (6.125"), 18 demitasse spoons (4.125"), 18 place forks (8"), 18 dinner forks (7.5"), 19 salad forks (6.625"), 1 sugar spoon (6.25"), 1 table spoon (8.75"), 1 pierced table spoon (8.75"), 1 cream ladle (6"), 1 tomato server (8.125"), 1 cold meat serving fork (8.125"), 1 pie/cake server (11"), 1 lasagna server (10"), 1 cranberry server (9"), 1 rice server (9.75"), 1 salad set (each: 9.325"), 1 salad serving set with plastic spoons (each: 12.5"), and 1 carving knife (13.625") and fork (10.75"), sold together with 1 W & S Sorensen gravy ladle 7.25"), 1 silver-plated pierced flat server (7.75"), 1 unmarked egg spoon (5.875"), and 1 Tiffany & Co. heart-shaped bookmark (2.125" H), 166 pieces

Weighable sterling: 204.4 oz. troy approximately

$2,000-4,000

Notes: This lot is accompanied by an original sheet titled "Complete Service of Grande Baroque," a visual list to scale naming individual service pieces.



1174

A Wallace "Grande Baroque" sterling silver flatware service

Mid-20th century

Each marked for Wallace and for sterling; one marked: Wilcox Silver Plate Co. / AI

Comprising 5 hollow-handled dinner knives (9"), 1 butter spreader (6.375"), 9 dinner forks (7.5"), 9 salad forks (6.625"), 7 teaspoons (6.25"), 2 strawberry forks (5.125"), and 1 pickle/olive fork, sold together with 1 Wilcox silver-plated pickle/olive fork (7.75"), 35 pieces

Weighable sterling: 42.9 oz. troy approximately

$600-800



1175

An S. Kirk & Son "Repousse" sterling silver flatware service

Mid-20th century

Complete service marked for S. Kirk & Son and for sterling; table spoons with Danish silver hallmarks: [three towers 17] / RBS / 830S; iced tea spoons marked for Oneida and for sterling

Comprising 8 hollow-handled dinner knives (9.75"), 1 hollow-handled master butter spreader, 8 dinner forks (7.75"), 8 salad forks (6.25"), 8 oval soup spoons (6.25"), 8 teaspoons (5.875"), 1 sugar spoon (6"), 1 table spoon (8.25"), 1 serving fork (8.5"), 1 slatted serving spoon (8.25"), and 1 hollow-handled pie/cake server (10.325"), sold together with 8 table spoons of another maker (8.25"), 7 Oneida "King Cedric" iced tea spoons (7.5"), 11 various spoons,1 butter spreader, and 1 serving fork, all housed in a silvercloth-lined wood canteen, 75 pieces

Weighable silver: 76.5 oz. troy approximately

$2,000-3,000



1176

An S. Kirk & Son "Repousse" sterling silver flatware service

Mid-20th century
Each marked for S. Kirk & Son and for sterling
Comprising 12 hollow-handled dinner knives (9.75"), 6 butter spreaders (5.25"), 12 dinner forks (7.875"), 12 salad forks (6.25"), 18 teaspoons (5.875"), 6 cream soup spoons (6"), 1 table spoon (8.375"), 1 gravy ladle (7"), 1 hollow-handled pie server (9.325"), and a hollow-handled carving set (fork: 8.75"; knife: 9.5"), 71 pieces
Weighable sterling: 73.5 oz. troy approximately

$1,200-1,800



1177

A Wallace "Grand Baroque" sterling silver flatware service

Mid-20th century
Each marked for Wallace and for sterling
Designed 1941, comprising 12 hollow-handled dinner knives (8.875"), 12 hollow-handled butter spreaders (6.25"), 6 hollow-handled steak knives (9.375"), 1 master butter knife (7.5"), 12 dinner forks (7.5"), 12 salad forks (6.625"), 12 cocktail/seafood forks (5.375"), 7 table spoons (8.75"), 12 iced tea spoons (7.625"), 12 cream soup spoons (6.125"), 24 teaspoons (6.125"), 1 cold meat fork (8.125"), 1 pierced serving spoon (8.75"), 1 jelly server (6.875"), 1 pickle fork (5.375"), 1 gravy ladle (6.5"), 1 cream ladle (5.875"), 1 tomato server (8.125"), 1 sugar spoon (6.25"), 1 bonbon server (5.375"), 1 hollow-handled cheese server (6.5"), and 1 cake breaker (11.375"), all housed in a silvercloth-lined, single-drawer wood canteen with brass hinge, opposed handles, and lid pull, 134 pieces
Weighable sterling: 153.6 oz. troy approximately

$2,500-3,500



1178

A Rogers "Wedding Bells" sterling silver flatware service

Mid-20th century
Each marked for Rogers and for sterling; most further marked: Wedding Bells
Designed 1948, comprising 12 dinner knives (9.125"), 12 dinner forks (7.25"), 12 salad forks (6.5"), 12 soup spoons (6.5"), 20 teaspoons (6"), and 12 butter spreaders (5.75"), sold together with an assortment of 8 serving pieces from various makers, 88 pieces
Weighable sterling: 80.5 oz. troy approximately

$2,000-3,000



1179

Clemens Friedell (1872-1963)

A hammered sterling silver serving spoon and fork, early 20th century; Pasadena, CA
Each marked: Guildcraft / Hand Wrought / Sterling / Friedell
Each: 14" L
10.9 oz. troy approximately

$200-400



1180

An English sterling silver coffee and tea service

Circa 1827, 1831, and 1832

Each marked for sterling and for London and variously marked for makers JJC WE or BS, and date; three with King George IV duty mark

The service with chase foliate motifs, comprising a coffee pot (7.875″ H x 7.5″ W x 6″ D), a tea pot (5.5″ H x 10.375″ W x 6.25″ D), a sugar bowl with opposed handles (4.25″ H x 6.625″ W x 5.375″ D), and a handled creamer (3.75″ H x 5.875″ W x 4.25″ D), 4 pieces

58.7 gross oz. troy

$800-1,200



1181

A Victorian English sterling silver tea and coffee service

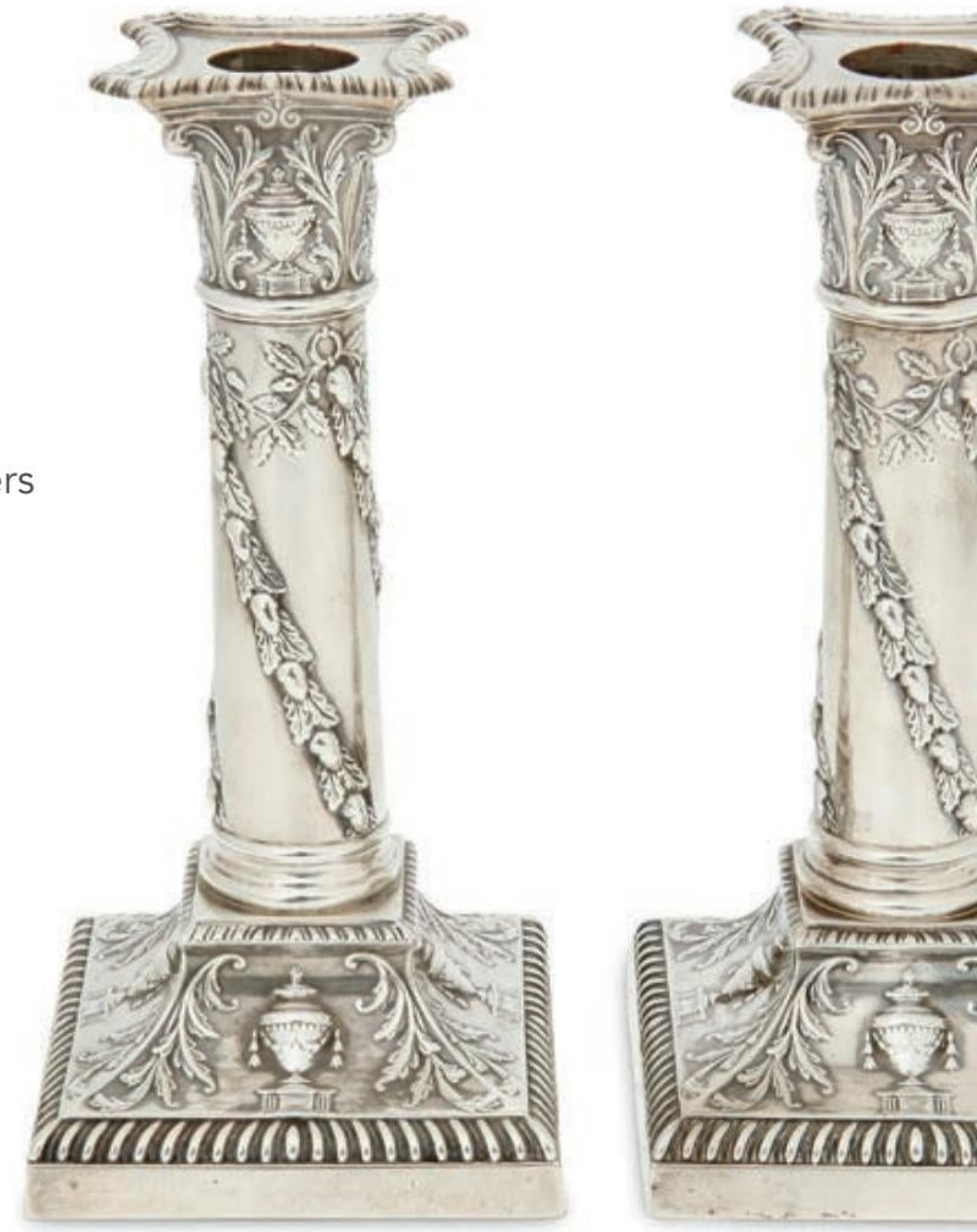
Late 19th/early 20th century

Each marked with English hallmarks for London; maker's mark for William & George Sissons; tipping kettle and creamer with British registration marks

Each with chased foliate banding and wreaths, the kettles with carved wood handles, comprising a hot water tipping kettle with silver-plated burner and stand (13.25"), a coffee pot (8.875"), a teapot (6"), a sugar bowl (4.375"), and a creamer (4"), 5 pieces

82.5 gross oz. troy approximately

$1,500-2,500



1182
A pair of Mappin & Webb sterling silver candlesticks
1924; London
Each with British hallmarks for sterling and for London; date marked: 1924; makers mark for Mappin & Webb; further marked to bobèche interior: [key] / 8668
The English weighted sterling candlesticks with columnar stem adorned with garlands above an architectural base, featuring chased and repoussé urns and scrolled foliate motifs throughout
Each: 7.25" H x 3.375" W x 3.375" D

$400-600



1183
An English sterling silver salver
1935
With English hallmarks for Birmingham; date marked for 1935 with jubilee mark; maker's mark possibly for Barker Brothers Ltd.; impressed to underside: Made in England / B / Sterling; hand-etched to underside: 53821/12 / OC
The salver with scalloped rim, raised on four ball in claw feet
1.125" H x 12.125" Dia.
28.1 oz. troy approximately

$700-900







1184

A pair of French sterling silver pedestal urns

20th century

Each with "Minerve casquèe" 1 mark for sterling; further marked indecipherably inside a diamond cartouche

The urns with molded and repoussé floral, fruit, and ribbon motifs to body with a raised foliate rim, raised on three legs bearing mid-relief masks and scrolled feet, 2 pieces

Each: 10.625" H x 4.75" W x 5" D

$600-800



1185

A Christofle "Talisman" lacquer flatware service

Circa 1990s
Each marked: Christofle / France
The silver-plate and sienna brown Laque de Chine service comprising 12 table spoons (8.125"), 12 teaspoons (6"), 12 demitasse spoons (4"), 12 dinner forks (8.125"), 12 dessert forks (6.75"), 12 dessert knives (7.75"), 12 dinner knives (9.75"), 1 cheese serving pick (8.125"), 1 solid gravy ladle (7"), 1 pie/cake server (10.875"), 2 solid serving spoons (9.75"), 1 solid serving fork (9.875"), 1 fish serving fork (8.5"), and 1 fish serving knife (11"), 92 pieces

$4,000-6,000



1186

A Christofle "Pompadour" silver-plated flatware service

Late 20th/early 21st century

Each marked for silver-plate and: Christofle / France

Comprising 12 hollow-handled dinner knives (9.625"), 2 hollow-handled butter spreaders (6.75"), 12 dinner forks (8.125"), 12 salad forks (6.5"), 15 olive/pickle forks (6.625"), 12 oval soup spoons (7.5"), 16 teaspoons (6"), 2 serving forks (10"), 1 serving spoon (10"), 1 fish serving fork (8.625"), 1 gravy ladle (7"), 2 potato ladles (8"), 1 cream ladle (5.625"), and 1 hollow-handled pie server (8.125"), 90 pieces

$1,000-1,500



1187

A Christofle "Albi" stainless steel flatware service

Late 20th/early 21st century
Each marked: Christofle / France
Comprising 18 oval soup spoons (7.5"), 18 teaspoons (5.875"), 17 dinner forks (8.125"), 21 salad forks (6.5"), and 19 dinner knives (9.625"), 93 pieces

$800-1,200



1188

A German silver tea and coffee service

Early 20th century

With German hallmarks for .800 silver and unidentified maker's mark

The set with repoussé friezes depicting scenes of putti, garlands, and floral bouquets, comprising a coffee pot (11.125" H x 8.5" W x 5.625" D), a tea pot (9.75" H x 9.25" W x 5.375" D), a covered sugar (6.25" H x 5.75" W x 4.375" D), a creamer (5.875" H x 5.625" W x 3.125" D), and a footed waste bowl (2.875" H x 5.875" Dia.), 5 pieces

90.1 gross oz. troy approximately

$600-800



1189

A pair of German silver candlesticks

Circa 1820

Each marked with W. H. / script A / Berlin city mark with K; with assay scratch test mark

The candlesticks on square hollow base, the fixed nozzle with a gadrooned border, 2 pieces

Each: 10.75" H x 4.125" W x 4.125" D

18.7 oz. troy approximately

$500-700



1190

A Pair of Continental weighted silver cannons

19th/20th century
Each appears unmarked
The cannon curios mounted on an articulated hinge with rolling wheels locked by a lynch pin, 2 pieces
Each: 4.125” H x 3.5” W x 7.875” D

$600-800

1191

A Swed Masters Workshop sterling silver Seder equipage

Late 20th century
With Swed Masters Workshop logo and Israeli silver hallmarks
The silver-plated and parcel-gilt service with three sliding matzah trays with pierced design housed below six mounted bowls for the Seder foods, each with removeable glass lining, centering the cup of Elijah above a removable small plate and footed bowl
Tray: 7.25″ H x 15.25″ W x 15.25″ D; Cup: 6.125″ H x 3.5″ Dia.; Each bowl: 3.325″ Dia.
391.7 oz. troy approximately

$6,000-9,000







1192

A Swed Masters Workshop sterling Judaica decanter set

Late 20th century
With Swed Masters Workshop logo and Israeli silver hallmarks
Each piece features applied grape motifs, the silver-plated and parcel-gilt Havdalah compendium comprising a spice container with a hinged lid above a concealed removeable candleholder with adjustable height, all housed in an urn and set on a footed tray with six footed cups, 8 pieces
Compendium: 7.325" H x 3.125" Dia.; Each cup: 3" H x 1.625" Dia.; Tray: 9.625" Dia.
75.2 oz. sterling approximately

$2,000-3,000



1193

A Fabergé jeweled and enameled silver and gold egg

1886-1899; St. Petersburg, Russia

Marked for Michael Perchin (1860-1903); with Fabergé in Cyrillic; further marked for 56 zolotniks with crossed anchors and scepter coat of arms

The diminutive white guilloché enameled egg mounted with two-toned vermeil silver festoons inset with rose cut diamonds, below hinged juncture with horizontal banded yellow and rose gold foliate motif, the hinged lid surmounted by applied concentric bands of silver with inset diamonds and cultured pearls centering a rose cut diamond finial mounted on two-toned gold, opening to reveal a gold crown set on silver radiating leaves above yellow guilloché enamel, all raised on a yellow gold and red guilloché enamel foot with egg and dart border, with banded diamonds at the stem

2.25" H x 1.25" Dia.

$12,000-18,000





1194

A Russian cloisonné enamel vanity box

Late 19th/early 20th century; Moscow, Russia
Stamped for maker to the right side in Cyrillic
In the style of Gustav Klingert, the silver-toned metal footed casket with a hinged lid and locking mechanism, surmounted by a circular mirror within an ornate frame and set upon a metal plinth base, all with enameled scrollwork, avian, and foliate motifs
17” H x 10.25” W x 10” D

$1,200-1,800



1195

An Italian silver and micro mosaic bonbonnière

Circa 1944-1968; Florence, Italy
Stamped in a lozenge: 91 / F1; further marked: [rooster cipher] / 800
The silver lidded box with inset glass micro mosaic panel depicting St. Peter's Basilica and square
3.375" H x 3.75" W x 3" D
7.7 gross oz. troy approximately

$400-600



1196

A pair of German sterling silver and hardstone bowls
20th century
Each marked: Sterling / Germany
The diminutive stone bowls set on sterling silver stands, each depicting armored figures swinging axes
Each: 2.75″ H x 3″ Dia.

$500-800



1197

A Swiss automaton singing bird box

Late 19th/early 20th century
Appears unmarked
The fusee driven singing bird box housed in a chased gilt metal case, the cobalt blue enameled top featuring painted floral accents surrounding a hinged lid adorned with a painted pastoral scene, opening when wound to reveal a rotating figural animated bird of assembled feathers and armature, with articulating wings and beak
1.75” H x 4.25” W x 2.75” D

$3,000-4,000



1198

Five Italian malachite and silver miniature instruments

Late 20th century
Harp marked: 925; each further marked illegibly
The gilt silver and metal instruments with mounted malachite components, comprising a stand-up bass, a viola d'amore, a lyre, a balalaika, and a harp, each but the harp set on a malachite stand, 5 pieces
Tallest: 7.5″ H x 2.5″ W x 2.5″ D; Harp: 5″ H x 3.625″ W x 2.125″ D

$800-1,200



1199

A pair of East Asian bejeweled gilt silver wedding elephants

20th century
Each appears unmarked
The carved ebonized wood caparisoned elephants adorned with vermeil silver overlay profusely inlaid with semi-precious gems and stones, surmounted by a conformingly decorated howdah, each housed in a custom velvet-lined clamshell case, 2 pieces
Each figure: 13” H x 9” W x 5” D approximately; Each case: 16” H x 14.25” W x 9” D

$4,000-6,000


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2001

After Giovanni de Giambologna (1529-1608)

Two figural sculptures of “Fortuna” and “Mercury,” late 19th century
Each unmarked
The patinated bronze statues of Mercury with a caduceus and Fortuna reaching, each set on a stepped stone pedestal with relief bronze mounted figural bands
2 pieces
Mercury: 57” H x 16” W x 19.5” D; Fortuna: 53.5” H x 11” W x 16” D

$1,500-2,500



2002

An Italian Renaissance-style carved wood chest on stand

Mid-19th century
Unmarked
The architectural carved wood chest with twelve drawers featuring marquetry fronts depicting winged mythical creatures, the outer drawers angled inward and centering opposed mid-relief female busts, raised on carved columns with spiraling vines above an undershelf base
60.75" H x 36.5" W x 16.75" D

$500-700



2003

A Renaissance-style walnut console table

Late 19th century

Unmarked

The carved wood table on three turned wood supports raised on a footed beveled base

29.5″ H x 74.375″ W x 21.25″ D

$700-900





2004

An Italian bronze plaquette after Jacob Cornelis Cobaert

19th century; Italy

The gilt-bronze plaquette (ca. 1569) depicting in relief a ""Pietà" scene after Jacob Cornelis Cobaert (1535-1615), based on a design by architect Guglielmo della Porta (1515-1577), framed in a painted wood frame

8.75" H x 6.5" W

$800-1,200





2005

A pair of Continental Baroque-style carved wood niches
18th century or later
Each unmarked
The carved wood niches featuring figural high-relief putti and acanthus leaves below an architecturally framed shelf with scrolled acanthus leaves and scallop shell mounted to the cornice, 2 pieces
Each: 64″ H x 24.5″ W x 12″ D approximately

$1,000-1,500



2006

An Italian Baroque-style carved wood mirror
19th century
Unmarked
The beveled glass mirror set in an ornately carved wood frame with foliate and floral motifs and wrought iron hanging loop verso
27″ H x 18.5″ W x 3″ D

$700-900



2007

A Baroque-style carved wood partner's desk

Early 20th century
Appears unmarked
The double-sided carved wood desk with brass pulls, each side with central drawer and two opposed drawers above locking hinged cabinet doors with denticulated panels, all raised on turned wood legs joined by turned wood H-stretchers
31" H x 72.25" W x 29" D

$700-900

2008

A Flemish Verdure tapestry

Late 18th/early 19th century
Unmarked
The wool tapestry depicting an Arcadian scene
106.5" H x 88.5" W

$2,000-3,000



2010

A Baroque-style br
Mid/late 20th century
Sticker applied to vers
Connoisseur Antiques
The mirror with gilt br
repoussé urns, masks,
ebonized wood backi
panels
54.5″ H x 48″ W x 3.5

$2,000-3,000



2009

A Continental wrought iron and marble console
Mid-late 20th century
The Baroque-inspired wrought iron console table with applied gilt foliate accents, surmounted by a shaped marble top
36.25″ H x 93″ W x 21.875″ D

$1,000-2,000



rass and wood cushion mirror

so: Desbordes / Client:
s / Paris
rass border featuring chased and
, and foliate motifs applied to an
ng with smaller mounted mirror

5″ D





2011

A pair of Venetian carved wood figural sculptures

19th Century
Each unmarked
The ornately polychromed and gilt carved wood figures, each depicted with a feathered headpiece and a child on right shoulder, holding a tray, 2 pieces
Each: 50.5″ H x 21″ W x 14.5″ D

$8,000-12,000

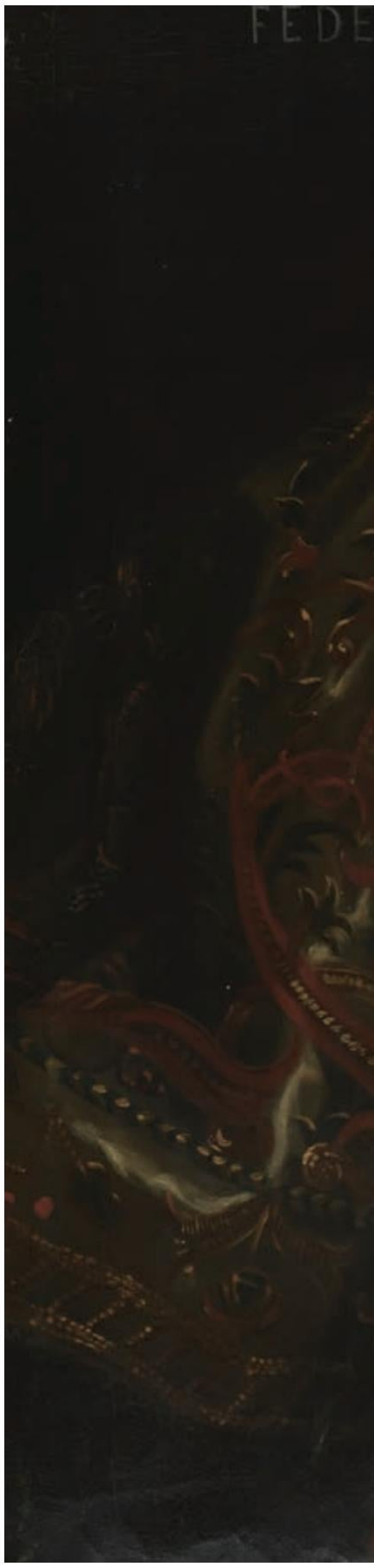


2012

After Peter Paul Rubens
(1577-1640)
Detail of "Diana Returning from the Chase"
Oil on canvas laid to board
Unsigned
13.5" H x 11.25" W

$1,000-2,000

Notes: Ruben's original painting, "Dana Returning from Hunt," is in Dresden, Germany.



2013

After Federico Barocci
(1526-1612)
Portrait of the Duke of Urbin
Oil on canvas
Unsigned; with a descriptive
information sheet affixed to
29.25" H x 36.25" W

$3,000-4,000

Notes: This work is based or
Federico Ubaldo della Rove



no as a newborn in 1605

title painted along the upper edge of the canvas; with a hand-written the stretcher, verso

n Federico Barocci's original painting of 1605. Depicted here as an infant, re, the Duke of Urbino, died in 1623, when he was just 18 years old.



2014
16th Century Flemish School
Portrait of a gentleman
Oil on panel
Unsigned
20" H x 16" W

$2,000-4,000



2015
In the manner of Fil
(1643-1704)
Esther fainting before K
Oil on canvas laid to ca
Unsigned
23.5" H x 29.25" W

$2,500-3,500



ippo Gherardi

King Ahasuerus
anvas



2016

17th/18th Century European School

A young John the Baptist reclining with a lamb and pointing to Jesus
Oil on canvas laid to canvas
Unsigned
10.25" H x 14.5" W

$800-1,200



2017

Johann Christoph Frisch
(1738-1815)
Harbor scene
Oil on canvas
Signed lower right: J.C. Frisch
18" H x 30" W

$400-600



2018

18th Century Italian School
A group of bathers
Unsigned
14.5″ H x 25″ W

$2,000-4,000



2019

A pair of Florentine parcel gilt and painted wood girandoles

18th century

The parcel gilt and painted wood three-light girandoles convErtéd to electricity, each arm surmounted by a faux candle and silk pleated shade, adorned with swagged cut-glass beads and teardrops, electrified, 2 pieces
Each: 20.5” H x 13.5” Dia. approximately

$800-1,200



2020

An Italian Rococo-style carved wood mirror
20th century
Stamped verso: Made in Italy
The giltwood and polychromed mirror with floral and foliate motifs
and modified rocaille crest
40" H x 51.5" W x 2.75" D

$600-800



2021

A pair of Continental figural sconces

19th century
Each unmarked
The three-light sconces of a carved wood putto holding a garland in one hand, the other hand issuing three tole arms terminating in turned wood bobèches, 2 pieces
Each: 26" H x 14" W x 12" D approximately

$500-700



2022

A Venetian-style diminutive secretary

20th century
Appears unmarked
The burlwood veneer and inlay secretary desk with locking drop front revealing a writing surface, two drawers, and an architectural three-compartment cubby above three drawers, surmounted by a glass door locking cabinet with two shelves and a broken swan neck pediment, all raised on bracket feet
75” H x 25” W x 17.25” D (24” D with drop front)

$700-900



2023

A Dutch Baroque-style marquetry vitrine

19th century

Appears unmarked

The walnut and satinwood veneered vitrine over chest construction with marquetry depicting floral and avian tableaus to each side and repeating floral motifs throughout; the vitrine with a single locking door with glazing, opening to reveal a later-added single light surmounting two upper glass shelves and one lower, velvet-lined shelf, all atop a four-drawer chest, each locking drawer with two cast brass pulls, and set upon four circular bun feet, electrified

75” H x 32.5” W x 21” D

$1,500-2,500



2024

A Rococo-style carved walnut desk

Late 19th/early 20th century

The two-level desk with carved scrolled motif throughout and a later added blue leather under glass inset top above a single locking drawer, surmounted by a raised shelf with a single-door locking cabinet and a locking letterbox, all raised on cabriole legs with putti masks, joined by a curved X-form stretcher centered by a putto

53″ H x 37″ W x 24″ D

$700-900



2025

Professor G. Besgi
(19th century)
"Ruth"
Carved marble
Signed verso: Prof. G. Besgi
18.125" H x 13.5" W x 7.5" D

$500-700

2026

Cesare Lapini
(1848-1893)
"Ciociara," 1889
Carved marble
Base signed and dated: C: LAPINI FIRENZE 1889;
incised title to side of base: CIO CIARA
40.25" H x 17.5" W x 11.5" D

$3,000-5,000





2027

An Italian marble sculpture of a maiden holding a rose
Late 19th century/early 20th century
Appears unmarked
The sculpture depicting a floral-wreathed woman in a loose gown, leaning on a rock formation and holding a rose to her ear
31″ H x 15″ W x 15″ D

$1,500-2,500



2028

Ludvig Munthe
(1841-1896)
The blizzard, 1882
Oil on canvas
Signed and dated lower right: Munthe
26” H x 40” W

$2,000-4,000





2029

Albert Leon LeBarque
(1853-1939)
Orientalist male figure
Oil on canvas
Signed lower right: LeBarque
15" H x 11" W

$1,000-2,000

2030

Paul Jean Baptiste Lazerges
(1845-1902)
North African town with villagers
Oil on panel
Signed lower left: Paul Lazerges
22" H x 28.75" W

$1,000-1,500





2032

Ferdinand Roybet
(1840-1920)
"Flirtation"
Oil on canvas
Signed lower right: F Roybet; titled on the frame plaque
24" H x 20" W

$2,000-4,000



2033

19th Century European School
Children playing in an interior
Oil on canvas laid to board
Signed indistinctly lower left
22” H x 20” W

$2,000-3,000



2034

19th Century European School
A man playing music through a window
Oil on canvas laid to canvas
Monogrammed and dated lower left: TNB
36" H x 24" W

$1,000-2,000



2035

Jacobus Josephus Eeckhout
(1793-1861)
A mother and her children at the shore
Oil on panel
Signed lower right: J.J. Eeckhout
40" H x 31.5" W

$3,000-5,000



2036

Fritz Sonderland
(1836-1896)
"Mit der Katze am Vogelbauer"
Oil on canvas
Signed lower left: F. Sonderland; titled on a label affixed to the verso of the frame
26.25" H x 17.5" W

$1,500-2,500

Provenance: Sold: Peter Krabstein Kunst Und Auktionshaus, Dusseldorf, Germany, "Modern and Contemporary Art, Art of the 19th Century/Painting/Design/Prints Auction," October 22, 2022, Lot 340

Notes: This lot is sold together with a sales invoice from the above-mentioned auction.



2037

Ernst Meisel

(1838-1895)

Grieving mother with baby, 1872

Oil on canvas laid to board

Signed, dated, and inscribed lower right: E Meisel / Munich '72

23.25" H x 18.25" W

$2,000-3,000

Provenance: Sold: John Moran Auctioneers, Monrovia, CA, "Decorative Art Auction," November 17, 2015, Lot 1150



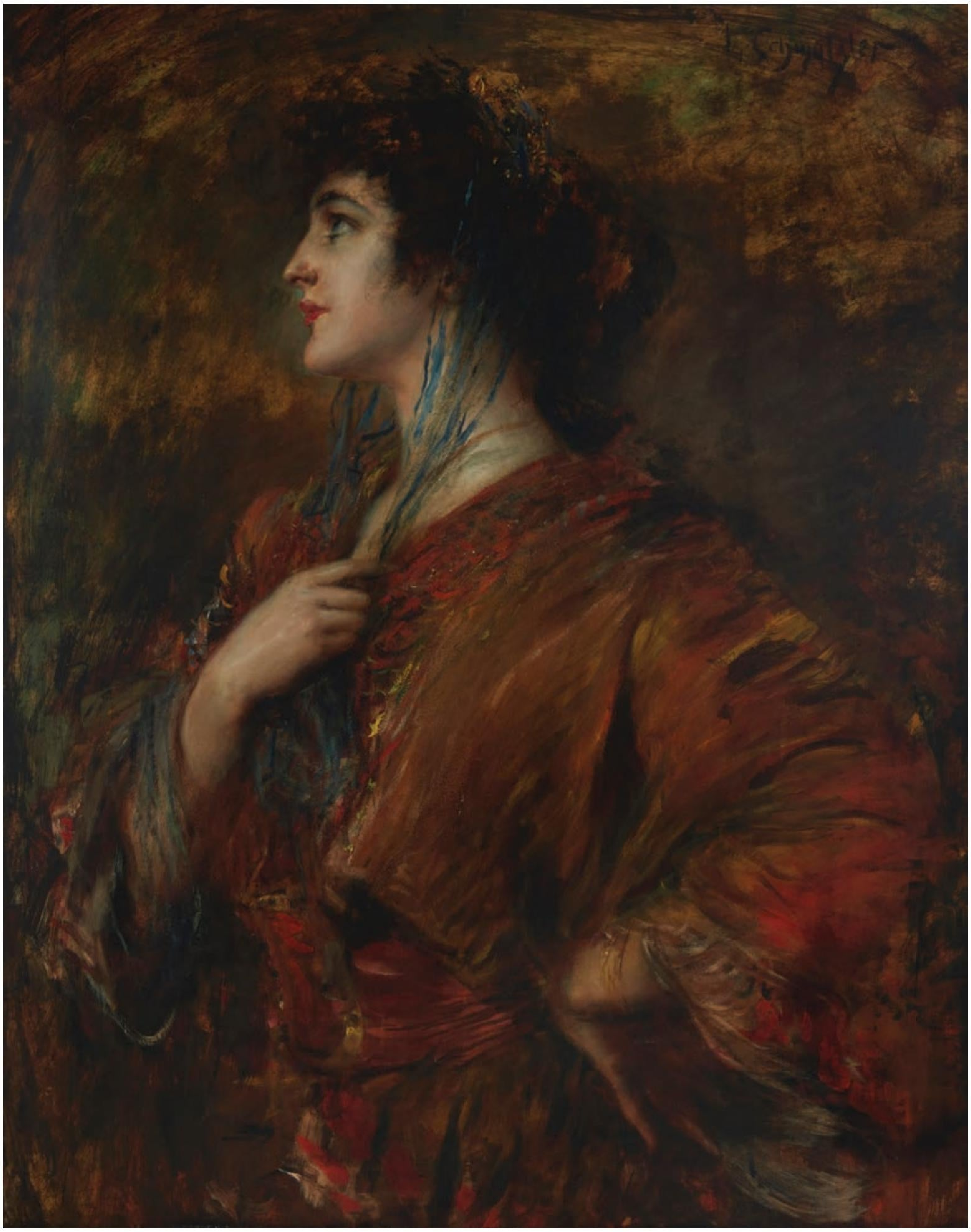




2038

19th Century Continental School
Figures in an interior
Oil on canvas
Unsigned
25” H x 32” W

$1,200-1,800

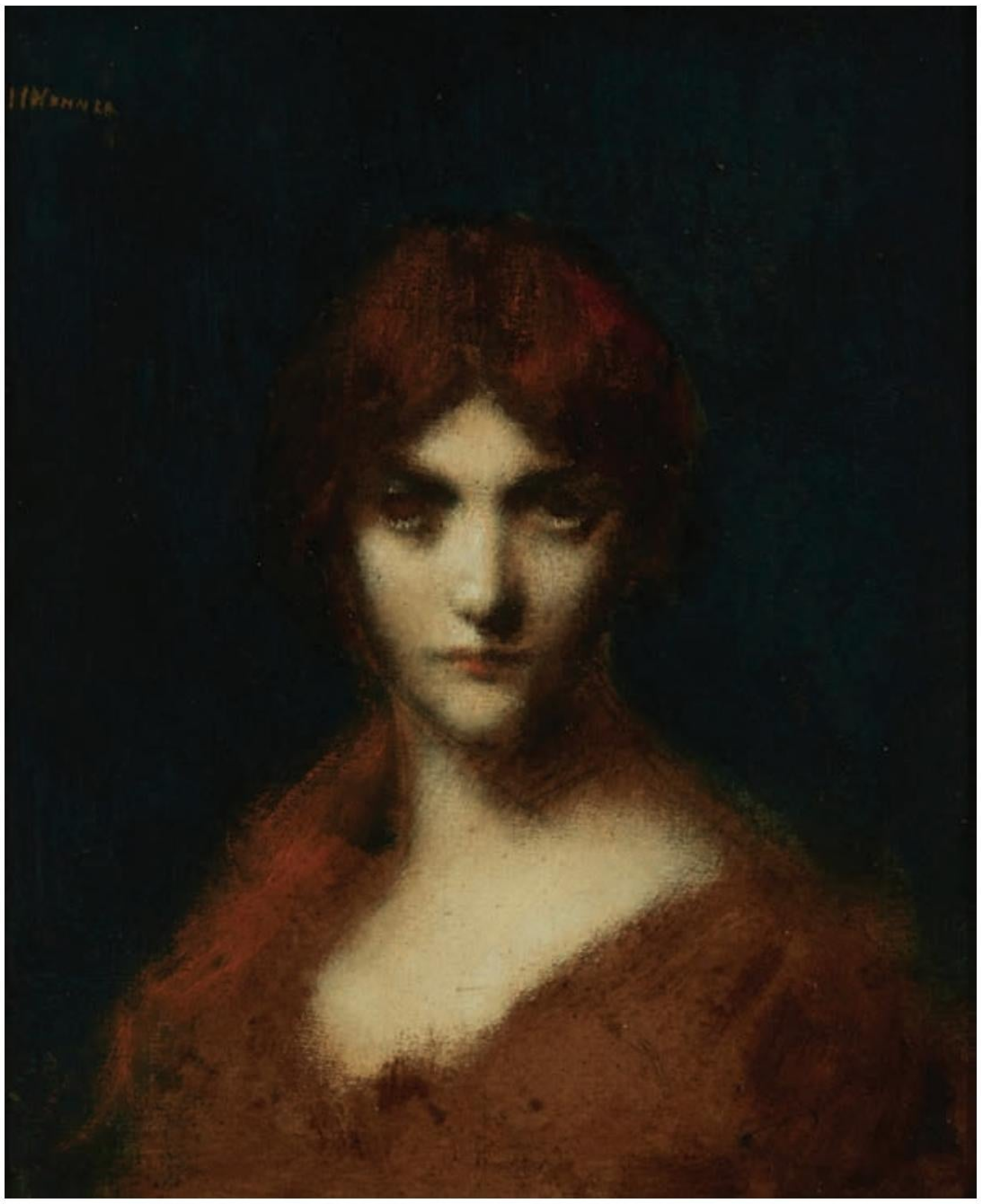


2039

Leopold Schmutzler
(1864-1941)
"Portrait of a Lady"
Oil on panel
Signed upper right: L. Schmutzler; titled on a label affixed to the frame, verso
38.5" H x 31" W

$2,000-3,000

Provenance: Sold: Freeman's / Hindman, "Chicago Collections," March 21-22, 2022, Lot 346



2040

Jean-Jacques Henner
(1829-1905)
Portrait of a woman
Oil on board
Signed upper left corner: JJ Henner
10.75” H x 8.5” W

$1,200-1,800



2041

19th Century Continental School
Portrait of woman with blue bonnet
Oil on canvas laid to canvas
Unsigned
28" H x 22" W

$1,000-1,500


Enchanted Isle
MASTERS OF LIGHT



2042

A Schimmel grand piano
Circa 1975; Braunschweig, Germany
Marked: Schimmel; serial number: 177460
The 88-key piano with a lacquered wood case on brass casters, together with matching bench with hinged top, 2 pieces
Piano stored: 39.5″ H x 58.375″ W x 69.75″ D; Bench: 19.625″ H x 33.5″ W x 14″ D

$2,000-3,000

Provenance: The Estate of Dr. Amy Conger







2043

A Swiss orchestral cylinder music box

19th Century

With sticker to interior: Antique Music Box Restoration / C & K Eric; stamped to the brass: 25 / 178

The single-air music box with 94-note comb, six bells with enameled butterfly strikers, a drum with nine strikers, hand crank, repeat/change “repeater/changer” switch, and stop/play “arreter/jouer” switch, housed in a wood locking lidded box with marquetry inlaid trumpet and pan flute to lid

10.25” H x 23.5” W x 12.875” D

$1,500-2,000

2044

A German tall case clock

Early 20th century

The three-movement clock with gilt and silvered metal dial and Arabic numerals housed in a glazed architectural bonnet with opposed columns and gilt-bronze terminals above a carved wood long case with hinged glazed door raised on bracket feet

89" H x 22.5" W x 15.5" D

$700-900





2045

A Continental oak wood bookcase

19th Century
Unmarked
The stacked wood bookcases, each with hinged glazed doors revealing three green painted shelves in upper console and single shelf below, each with brass hardware and locking mechanism, 2 pieces
Upper: 43.5” H x 42.5” W x 13” D; Lower: 40” H x 46.5” W x 16.25” D

$1,000-1,500



2046

A German Historismus cast iron étagère

Late 19th century

Marked for Gebrüder Gienanth; further marked: Musterschutz / 1580

The three-tier table with ornate openwork legs featuring winged mythical creatures

31.5″ H x 21″ W x 18″ D

$700-900



2047

A pair of Louis XV-style silver-plated sconces

20th century
Each appears unmarked
The three-light sconces with silver-plated metal frame, floriform bobèches, adorned with cut glass floral elements and swags of cut glass beads, 2 pieces
Each: 15” H x 13” W x 7” D approximately

$500-700



2048

A pair of giltwood-mounted alabaster lamps

Mid-20th century
Each appears unmarked
The baluster-form solid alabaster single-light lamps with carved giltwood cornice mounted to top and similarly molded base, surmounted by a silk pleated shade with conforming stone finial, electrified, 2 pieces
Each with shade: 32.5″ H x 18.5″ W x 12.5″ D

$500-800



2049

A Samuel Marti Regence-style cartel clock

Mid/late 19th century
Movement marked: S. Marti et Cie. / Medaille de Bronze / E. Lourdelet; further marked: 21058 / EB
The two-movement clock with glazed bezel and gilt-bronze dial with inset black on white enameled Roman numeral hour markers, housed in an architectural gilt-bronze case featuring opposed winged female figures and openwork foliate motifs, surmounted by a winged ram figure
37″ H x 10.5″ W x 5.75″ D

$800-1,200



2050

A Louis XV-style marquetry side table

20th century

The wood table with fruitwood marquetry inlaid floral motifs and gilt-bronze mounts, featuring two front drawers and a side drawer below a pull-out surface with inset leather blind-stamped to border, surmounted by a yellow marble top and raised on curvilinear legs
27.875" H x 12.25" W x 10.25" D

$400-600



2051

A pair of European silvered bronze candelabra

Early 20th century
Each appears unmarked
The five-light grape vine candelabra with optional central light finial/cap, featuring four leaf-form arms and bobèches issuing from a twisted vine-form stem with three hoof feet mounted on a three-footed weighted architectural base, 2 pieces
Each: 32" H x 13.5" W x 13.5" D

$2,000-3,000

2052

A pair of French Louis XV-style fauteuils

Early 19th century
Each appears unmarked
The chairs with carved and painted frame and upholstered with floral silk brocade fabric, 2 pieces
Each: 35.5” H x 25” W x 16.5” D

$600-800



2053

A bronze mounted Japanese porcelain dish
19th century
Unmarked
The Kutani-style enameled porcelain dish depicting two figures in front of Mt. Fuji with a banded dragon border, set on a cast bronze stand with feet in the form of elephant- heads and two opposed dragon handles
5" H x 14.75" W x 9.125" D

$500-800







2054

A Louis XV-style gilt-bronze jardinière
Early 20th century
Stamped in the casting at underside: 620 / BD
The gilt-bronze footed planter/centerpiece with acanthus scrolls to body centering opposed scrolled handles, with a fitted gilt metal lining
6.5" H x 16.75" W x 10" D

$800-1,200



2055

A French Louis XV-style gilt-bronze chandelier

Late 19th century

The eighteen-light chandelier with a gilt-bronze Rococo-style acanthus structure with faux candle sleeves and frosted glass floral shades, electrified and recently rewired
34” H x 28” Dia.

$3,000-4,000



2056

A French Louis XV-style gilt-bronze mantel clock

19th century
Marked to movement: JT / 1575
The mantel pendulum clock with two-train movement, black Roman and Arabic numerals on the enameled metal dial, set in a bronze case with allover rocaille and foliate decorations, accented with champlevé enameled foliate designs to the recto and finial
23″ H x 12.75″ W x 6″ D

$800-1,200



2057

A Louis XV-style marquetry games table

Late 20th century

The lacquered wood game table with removeable top inlaid with four book matched corners centering a floral motif above conformingly designed sides and cabriole legs, revealing a removeable checkerboard with green felted underside, further revealing a roulette table in two panels that separate to reveal a roulette wheel and various compartments housing checkers and dominoes

30″ H x 32.5″ W x 32.5″ D

$600-800



2058

A Louis XV-style marquetry occasional table

20th century

The wood table with gilt-bronze mounts of acanthus leaf, rocaille, and foliate motifs, featuring a marquetry inlaid top with floral motif above a pull-out tray with inset leather, a single drawer, and an apron inlaid in a floral pattern with conformingly inlaid undershelf, raised of four cabriole legs with gilt-bronze mounted paw feet

28.25″ H x 21″ W x 17.25″ D

$800-1,200

2059

A Japy Frères Louis XV-style cartel clock

Late 19th/early 20th century
With Japy Freres trademark to movement; further marked: 40
The two-movement clock with a white enameled dial, black Roman numeral hour markers, and glazed bezel, set in a gilt-bronze case with floral and acanthus leaf motifs surmounted by a dragon figure
27.5" H x 16.5" W x 10.25" D

$500-700







20

A Lo

Late
The
featu
surfa
raise
38"

$500

2061

A pair of Louis XV-style fauteuils à la reine

Early 20th century

The open armchairs with carved walnut wood frames antiqued with red and gilt, upholstered in a printed faux damask foliate pattern with corded edges, set on four cabriole legs, 2 pieces

Each: 37.75" H x 28" W x 26.5" D

$500-700



)60

ouis XV-style parquetry bureau à cylindre

19th century

lady's roll-top desk with satinwood and fruitwood parquetry inlay and gilt-bronze mounts,
uring a locking roll-top revealing a fitted interior with two drawers and a pull-out writing
ace of inset white leather with gilt-stamped border, above a single locking drawer and
ed on cabriole legs, two with paw foot sabots
H x 29" W x 19" D

)-700



2062

A pair of Louis XV-style bergères

20th century
Each seat with tag from upholsterer Gary Monselle
The closed armchairs with carved wood frames, upholstered in a green damask satin and moirÉ striped fabric with corded edges, set on four cabriole legs, 2 pieces
Each: 38.25" H x 31.25" W x 32" D

$500-700



2063

A Louis XV-style bombé commode

19th century

The commode with burled fruitwood veneer and gilt-bronze figural mounts, pulls, front sabots, and opposed mid-relief masks, the bombé front with two drawers featuring book matched parquetry, surmounted by a Breche d'Alep marble top and raised on curved legs
33" H x 49.25" W x 22.75" D

$600-800



2064

Pierre-Auguste Renoir
(1841-1919)
"Portrait of Rosita Mauri," circa 1876
Charcoal on paper
Usigned; titled and dated on a label affixed to the verso of the back mat
Image/Sheet: 18.875" H x 12" W

$8,000-12,000

Provenance: Paul Rosenberg & Co., New York, NY
The Estate of Mrs. Henry B. Hyde, acquired from the above
Acquired from the above by the family of the late owner, June 1973
Sold: Christie's, New York, NY, "Impressionist Modern," September 21, 2010, Lot 28

2065

Edouard Vuillard
(1868-1940)
“La Place Vintimille”
Pastel on paper
With the estate-stamped initials, lower left: J. V. (Lugt 909c);
titled on the frame plaque
Sheet: 6.5” H x 8.75” W

$6,000-8,000

Notes: Starting in the summer of 1908, Vuillard lived for 18 years in a fifth floor apartment overlooking the Place Vintimille (now the Place Adolf-Max) in Paris’ 9th arrondissement.







2066

Paul-Emile Pissarro
(1884-1972)
"Sous Bois - Hughes, Yvon, et Vera"
Oil on canvas
Signed lower left: Paulemile[sic] Pissarro; titled on the upper portion of the stretcher bar
18" H x 15" W

$2,000-3,000

Provenance: Wally Findlay Galleries, New York, NY
Private Collection, Southern California, acquired from the above, September 14, 1977



2067

Yolande Ardissone
(b. 1927)
Farmland with village
Oil on canvas
Signed lower right: Ardissone
21.5" H x 25.5" W

$2,000-4,000



2068

Yolande Ardissone
(b. 1927)
Wildflower field
Oil on canvas
Signed lower left: Ardissone
26″ H x 36″ W

$2,000-4,000





2069

George Robin

(1903-2003)

"La Haute Seine"

Oil on canvas

Signed lower right: George Robin; titled, partially indistinct, verso

18" H x 21.75" W

$1,500-2,500



2070

Arthur Fillon

(1900-1974)

"Le Pont Neuf"

Oil on canvas

Signed lower right: Fillon; titled in red and in another hand on the frame's cardboard backing

25.5" H x 31.75" W

$1,500-2,500

Provenance: Wally Findlay Galleries, Chicago, IL

Private Collection, Southern California, acquired from the above, August 28, 1989



2071

Louis Aston Knight

(1873-1948)

Parisian canal scene

Oil on canvas

Signed and inscribed lower right: Aston Knight / Paris; signed again and inscribed, both in another hand, on a label affixed to the frame, verso

21.5” H x 18.5” W

$1,500-2,000

Notes: Inscribed on a label affixed to the backing of the frame: Exp. Americaine / Aston Knight / Nombre 2 / pas du recu

2072

Edouard Cortes
(1882-1969)
"Le Port"
Oil on canvas
Signed lower left: Edouard Cortes; titled on the frame plaque
13" H x 18" W

$6,000-8,000

Provenance: Wally Findlay Galleries, Chicago, IL
Private Collection, Southern California, acquired from the above, September 2, 1969





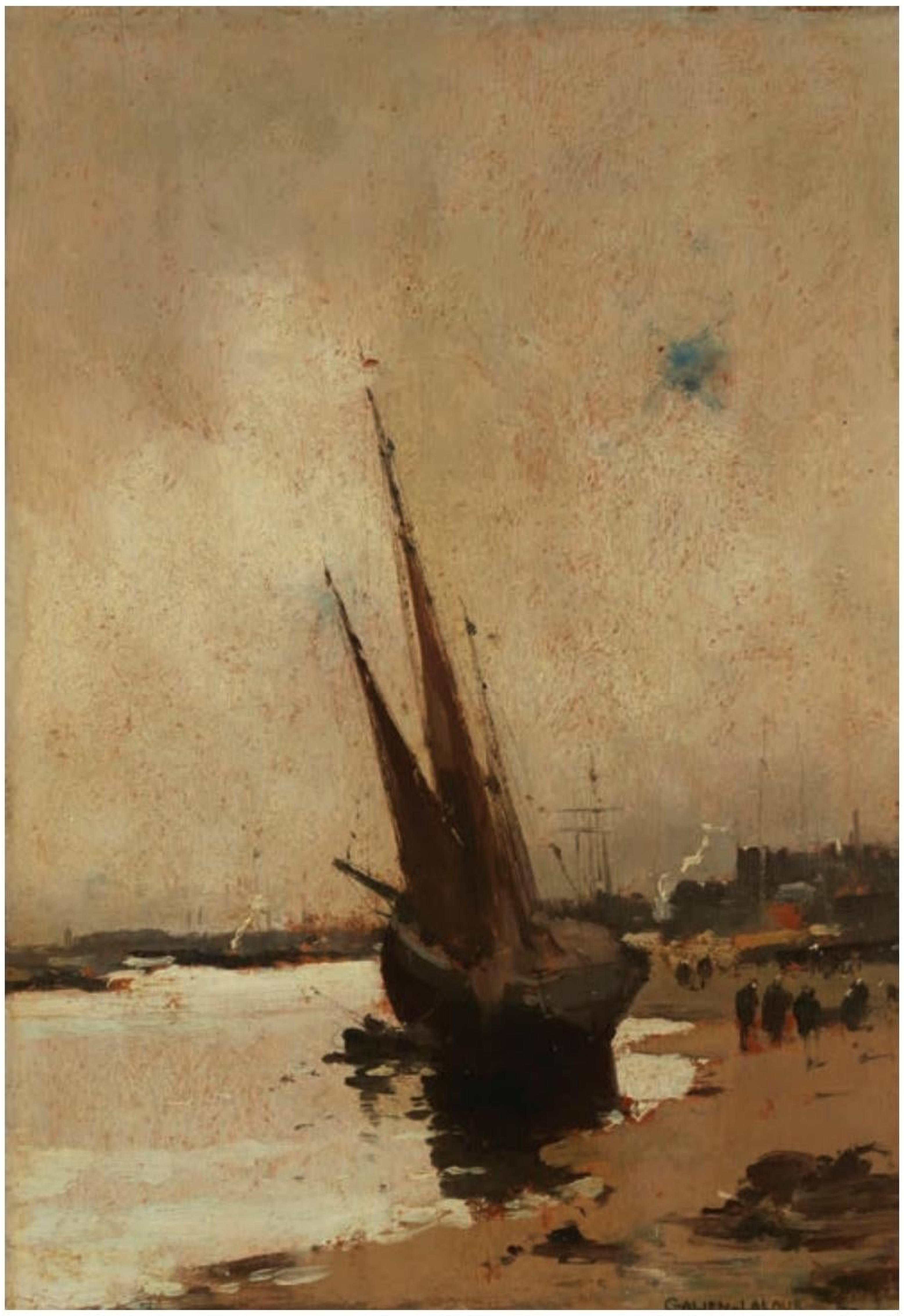


2073
Eugene Galien-Laloue
(1854-1941)
Harbor scene with ships
Oil on panel
Signed lower right: Galien-Laloue
13.25” H x 9” W

$1,000-1,500







2074
Eugene Galien-Laloue
(1854-1941)
Beached sailboat
Oil on panel
Signed lower right: Galien-Laloue
13.25” H x 9” W

$1,000-1,500



2075
Allan Husberg
(1917-2008)
“The Retreat”
Oil on canvas
Signed lower right: Allan Husberg; signed again and titled on the stretcher, both verso
36.25” H x 59.5” W

$2,000-3,000



2076

Pair of Baccarat-style pedestal urns

20th century

Each appears unmarked

The gilt-bronze mounted cut glass urns with opposed scrolled handles and low relief masks set atop an architectural gilt metal pedestal base, 2 pieces

Each: 17.375″ H x 7.75″ Dia.

$600-800



2077

A pair of French patinated and gilt-bronze candelabra
Late 19th/early 20th century
Bearing tag impressed: FRANCE
The putti-form candelabra, each depicted hoisting a rose bush branch terminating in two rose flower bobèches and mounted on an alabaster plinth with bronze mounted trim, raised on four foliate-form feet, 2 pieces
Each: 13” H x 6” W x 4.875” D

$400-600

Provenance: John Moran Auctioneers, February 18, 2014 - Lot 1004



2078

A French Louis XVI-style dressing table

Early 20th century

Unmarked

The burlwood veneered vanity with gilt-bronze pulls, hardware, and opposed mounted foliate motif rails, each issuing two candle-form lights and centering a swiveling beveled glass oval mirror above a kidney-shaped tabletop with marquetry inlaid border and three drawers, all raised on attenuated legs, electrified

67″ H x 43″ W x 24″ D

$1,000-1,500



2079

A Theodore Millet Empire-style chandelier

Mid/late 19th century
Stamped to one bobèche: Millet a Paris
The twelve-light sand casted gilt-bronze chandelier with twelve arms in scrolled acanthus and spiral form, each mounted with faux candles and radiating from an enameled vase-form centerpiece with grape finial and drop finial featuring three full relief goat heads, suspended by three chains to the mount, electrified
35.5” H x 31” Dia.

$3,000-5,000



2080

A pair of Louis XVI-style bergères

19th century

The closed armchairs with carved giltwood frames reupholstered in low pile green velvet with corded edges, set on four fluted columnar legs, 2 pieces

Each: 28.25″ H x 25.5″ W x 22″ D

$500-700



2081

A pair of Louis XVI-style parquetry side tables

20th century

The single-drawer tables with all-over parquetry veneer and brass and gilt-bronze mounts, top edges, and sabots, the sides with pierced ribbon and foliate motifs, raised on tapered legs, 2 pieces

Each: 25” H x 21” W x 21” D

$1,000-1,500



2082

A French Morbier tall case clock
Late 19th/early 20th century
Marked to dial: Elie Romand / a la Guillotière
The two-movement clock with black Roman numerals on an enameled metal dial with floral and ribbon flourishes, centering a gilt tole panel with repoussé Baroque-style motifs and two courtly figures, all housed in a glazed bonnet above a wood case with front cabinet door
96″ H x 21.5″ W x 11.5″ D

$300-500



2083

A Real Fabrica de Tapices tapestry depicting "La Fuente"
Mid-20th century; Madrid, Spain
Signed in the weaving MD [crown]; with fabric label: Real Fabrica de Tapices / Madrid / La Fuente / Goya
The wool tapestry after Francisco Goya's painting titled "La Fuente"
66" H x 29" W

$800-1,200



2084

Follower of Jean-Baptiste-Camille Corot
(1796-1875)
Barbizon landscape
Oil on canvas laid to canvas
Signed lower right: Corot
13.5” H x 8.5” W

$2,000-3,000

Provenance: Sold: Abell Auctions, Los Angeles, CA, “Abell Quarterly Fine Art & Antique Auction,” October 6, 2019, lot 452



2085

Follower of Jean-Baptiste-Camille Corot
(1796-1875)
Village scene
Oil on panel
Bears signature lower left: Corot; an attribution label
and three initial wax seals affixed verso
18.25" H x 15" W

$1,000-2,000



2086

Jean Baptiste Van Moer
(1819-1884)
Town square with bell tower
Oil on panel
Signed lower left: J.B. Van Moer
26.25" H x 20.25" W

$1,200-1,800





2087

19th Century Continental School

Pair of coastal scenes with figures
Each: Oil on canvas laid to canvas
Each: Unsigned
Each: 29" H x 37" W

$1,000-1,500



2088

19th Century European School
Returning from the market
Oil on canvas laid to canvas
Unsigned
40” H x 50” W

$1,000-2,000





2089
John Mulvany
(1844-1906)
Figures by a lakeside
Oil on canvas
Signed lower right: Jno. Mulvany
12" H x 18" W

$1,500-2,000



2090

James Baker Pyne
(1800-1870)
"The Cornish Coast," 1850
Oil on canvas
Signed, dated, and inscribed lower right: JB Pyne / no. 560; annotated with the artist's name, verso; titled on the frame plaque
20" H x 35" W

$1,000-1,500





2091

George Frank Higgins

(1850-1885)

"View on Stowe River, Mass."

Oil on canvas laid to canvas

Signed lower right: G.F Higgins; titled on the frame plaque

14" H x 20.5" W

$1,000-1,500



2092

Early 20th Century Continental School

Garden party
Oil on canvas
Appears initialed and indistinctly inscribed lower right: M.T.A.
88″ H x 114.5″ W

$3,000-5,000





2093

Leo Rawlings
(1918-1990)
Fox hunting party
Oil on canvas
Signed lower right: Leo Rawlings
36" H x 48" W

$2,000-3,000



2094

Niklaus Stoecklin
(1896-1982)
"Christrose in Gotischem Kruglein," 1948
Oil on Masonite
Signed and dated lower right: Niklaus Stoecklin; signed again, titled, and dated on the artist's label affixed verso
10.5" H x 8.25" W

$3,000-5,000



2095

20th Century Continental Sc
Floral still life, 1965
Oil on canvasboard
Indistinctly signed and dated low
24" H x 30" W

$1,000-1,500



hool

er right



2096

Yingzhao Liu
(b. 1956)
Still life of plums in a porcelain bowl on a cinnabar table, 1995
Oil on canvas laid to waxed canvas
Signed in Chinese and dated lower right: Yingzhao Liu / 1995.8
32” H x 25.75” W

$1,500-2,500



2097

A pair of Empire-style figural candelabra

Late 19th century
Each appears unmarked
The seven-light patinated and gilt-bronze candelabra with Classical figure standards, one of a female and one male, each figure holding a horn issuing six acanthus scrolled arms terminating in urn-form bobèches centering a seventh bobèche with removable flame finial, all set on an urn-form base with three paw feet above an architectural gilt metal base, 2 pieces
Each: 30.75" H x 11.5" Dia. approximately

$1,000-1,500



2098

A pair of Empire-style bronze candelabra

Late 19th/early 20th century
Each unmarked
The patinated bronze four-light candelabra in the form of an obelisk issuing three arms with sun masks, raised on a tripod of Florentine dolphins with an architectural base, 2 pieces
Each: 21.5" H x 7.75" W x 7.5" D

$800-1,200



2099

A pair of Empire-style armchairs

Early 20th century
Each unmarked
The carved wood chairs with gilt-bronze mounts of sphynx busts at armrest terminals, a rosette centering foliate motifs to seat crest rail, and raised on paw feet, upholstered in a striped fabric, 2 pieces
38" H x 25.5" W x 27.5" D

$500-700

2100

An Empire-style gueridon

19th century
The circular table with black stone top and gilt-bronze frame featuring three legs surmounted by high relief eagle head masks with rings, terminating in claw feet, platform stretcher with conforming black stone top and base stretcher
29.25” H x 31” Dia.

$800-1,200



2101

A pair of Baccarat candelabra

20th Century
Each marked for Baccarat
Each four-light, molded and cut-glass candelabrum with a Classical-style dolphin column issuing three curved arms hung with drops, the central arm with removable spire, 2 pieces
Each: 18.75” H x 12.5” Dia.

$1,000-2,000





2102

A French mantel clock retailed by Tiffany & Co.

Late 19th century

Movement signed: Japy Freres / Made in France; dial signed: Tiffany & Co.

The white enameled dial with black Arabic numeral hour markers, outer minute track, floral festoons, and two train movement under a glazed bezel and set in a red marble architectural case flanked by two patinated bronze putti and inset gilt-bronze mounts

12.75" H x 25.25" W x 5.75" D

$1,500-2,000





2103

A Samuel Marti Louis XVI-style clock set

Late 19th/early 20th century; France
Marked to the dial: LeRoy; further marked to the movement: Medaille d'Or / Samuel Marti / Paris 1900
With black Arabic numerals on the porcelain dial, floral garlands, two-train movement, beveled glazing, and gilt bronze case, topped with a putti finial, and set upon a marble base; along with two conformingly decorated candelabra, 3 pieces
Clock: 13.5" H 8.5" W x 4.25" D; Each candelabrum: 10.5" H x 6.25" W x 3.25" D

$500-800



2104

A French gilt-bronze chandelier

19th century
Appears unmarked
The gilt-bronze ten-light gasolier convErtéd to electricity, featuring foliate scrolls and three columnar supports above three dragons, electrified
55" H x 35" W approximately

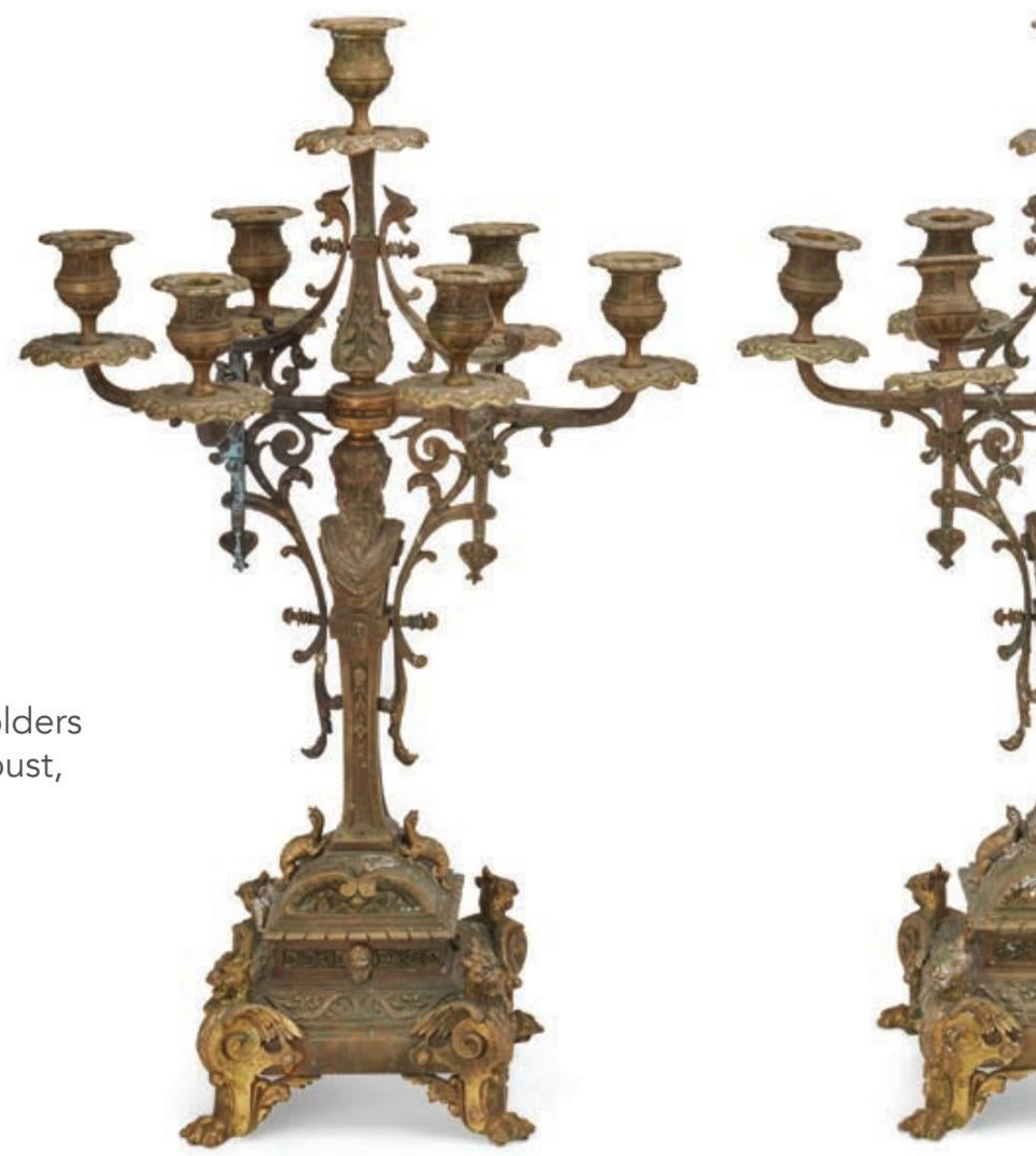
$2,500-3,500

2105

A Napoleon III gilt-bronze and metal figural mantel clock
Mid-19th century
Marked to movement: L Japy Fils; further marked: 842 / 4 / 11
The two-movement clock with enameled porcelain dial and black Roman and Arabic numerals, housed in an footed brass architectural case with glazed bezel, featuring gilt-bronze mounts of scrolled acanthus leaves and floral motifs throughout, surmounted by a a young woman riding a horse side-saddle, clutching a scythe and a bundle of wheat
15.25" H x 14.75" W x 5.75" D

$500-700





2107

Two Lievre-style Renaissance Revival candelabra
19th century
The bronze seven-light candelabra, each with urn-form candle holders above acanthus leaf bobèches, radiating from a stem with male bust, set atop a base with four high-relief griffin feet, 2 pieces
Each: 22" H x 13.5" W x 8.5" D

$800-1,200

2106

A Napoleon III giltwood wall mirror

19th century

The ornate French giltwood frame with an oval beveled glass mirror centering a concentric ring of beveled glass panels, the edges with applied casted and sculpted gilt plaster foliate motif accents

62.25" H x 40.5" W x 8" D

$1,000-1,500











2108

A Renaissance Revival-style marquetry desk

Early 20th century

Appears unmarked

In the manner of Pottier & Stymus, the wood desk with ebonized wood trim, and marquetry foliate accents, the inset leather top with gilt-stamped border surmounted by two raised shelves with a galley centering two raised architectural locking cabinets featuring glazed ceramic tiles depicting urns and Florentine dolphins, all above a central drawer and two more lower locking cabinets conformingly designed

57.25" H x 59.25" W x 31.5" D

$2,000-3,000



2109

An English carved oak blanket chest

18th century

Paper label applied to interior of top panel with illegible inked inscription

The flip-top oak wood chest with carved foliate motif front and possibly repurposed cabinet door top revealing a later added green felt-lined interior, featuring wrought iron hardware and locking mechanism

25" H x 43" W x 21" D

$700-900



2110

An English carved oak bible box

Late 17th/early 18th century
With price and description tag from Bruce Graney & Co. Fine Antiques
The carved oak wood bible box with hinged lid, iron hardware, and latch lock, set on a later turned wood leg stand with box stretcher
28.5" H x 18.5" W x 12" D

$700-900



2111

A George III provincial oak settee

Early 19th century

Unmarked

The high-backed carved and turned oak wood four-seater settee with set-in floral upholstered seat and opposed conforming pillows, set on front cabriole legs

43" H x 73" W x 27.5" D

$600-900



2112

A George III oak Welsh dresser

18th century

The oak wood hutch with three display shelves surmounted by architectural molding above a three-drawer unit with brass batwing hardware, one locking and two with false locks, set on arched supports framing a three-panel undershelf, 2 pieces

Overall: 76.5" H x 55" W x 17.5" D

$1,000-1,500



2113

Eight George III provincial oak dining chairs

19th century
Each unmarked
The carved oak wood ladder back chairs, each with woven rush seats, 8 pieces
Each: 39.75” H x 19.5” W x 18.5” D

$1,200-1,800





2114

A Jacobean-style gate leg dining table

Early 20th century

Unmarked

The mixed wood table on turned wood legs joined by a box stretcher, extendable to an oval shape with gate legs on each side

Stored: 30" H x 72" W x 62.75" D; Extended: 72" W

$600-800

2115

In the manner of Sir Peter Lely

(1618-1680)

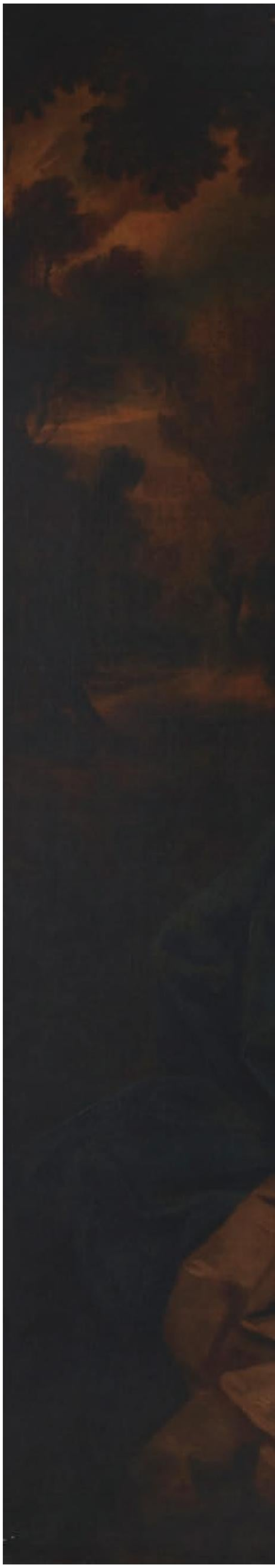
Portrait of a seated lady

Oil on canvas laid to canvas

Unsigned

50" H x 40.5" W

$1,500-2,000








2116

Jean Francois De Sompsois (1755-1797)
Two works:

Portrait of a woman
Pastel on paper
Unsigned
22″ H x 18″ W

Portrait of a man
Pastel on paper laid to canvas
Unsigned
22″ H x 18″ W

$700-900



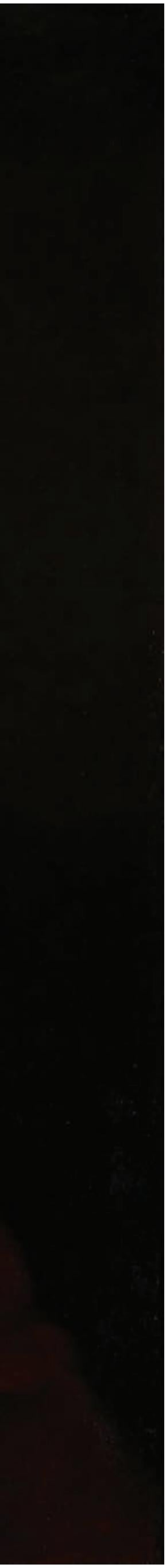


2117

Charles Joseph Natoire
(1700-1777)
Portrait of a child
Oil on canvas
Inscribed verso: Peint par Natoire [Painted by Natoire]
4" H x 4" W

$800-1,200





2118

William Beechey
(1753-1839)
"Portrait of Sir William Warce"
Oil on canvas laid to canvas
Signed and titled in another hand on a label affixed to the frame, verso : Sir. Wm. Beechey
30" H x 25" W

$10,000-15,000

Notes: This lot is accompanied by a pouch containing a photograph of the work hanging on a wall and a printout with information on the artist.



2119

Attributed to George Romney
(1734-1802)
Portrait of a woman
Oil on canvas laid to canvas
Appears unsigned
24″ H x 18″ W

$1,000-2,000



2120

Henry Singleton
(1766-1839)
"The Children of George III"
Oil on canvas laid to waxed canvas
Unsigned; with the artist's name and title on th
32″ H x 46″ W

$1,000-2,000



ne frame plaque



2121

A George II-style giltwood eagle console table

20th century

The eagle-form giltwood table with egg and dart cornice and opposed garlands, bolstered with two iron supports to verso and surmounted by a dark grey marble top

36.25" H x 55" W x 25.75" D

$1,500-2,000



2122

A pair of George III-style giltwood mirrors

Late 19th/early 20th century
Each appears unmarked
Each mirror with carved openwork giltwood frame featuring rocaille and acanthus scroll motifs, 2 pieces
Each: 59.25" H x 25.75" W x 2.25" D

$700-900



2123

George III-style giltwood and marble console table

20th century

The giltwood table in the manner of William Kent, featuring carved scrolled foliate designs and an architectural cornice, raised on four curved legs surmounted with mid-relief bearded masks at corners terminating in scrolled feet, surmounted by a black, white, and peach marble top

33.25” H x 72” W x 36” D

$1,500-2,000



2124

A George III oak lowboy

18th century

Unmarked

The oak wood side table with three drawers, each with brass pulls above carved aprons set on straight channeled legs

28.375" H x 30" W x 19" D

$300-500



2125

A George III-style marquetry demilune commode

Early 20th century

The Hepplewhite-style small wood demilune cabinet profusely inlaid with satinwood marquetry cornucopias, garlands, and scrolled foliate motifs, featuring a single drawer above a hinged cabinet door, each with brass pulls, raised on tapered legs
29.5" H x 25.25" W x 15.625" D

$800-1,200



2126

A George III japanned mahogany sideboard

Late 18th/early 19th century, later decoration
Signed in gilt cartouche to top drawer: R Garrett 1998
The Hepplewhite-style mahogany wood console table with serpentine front, later ebonized and japanned with polychromed and gilt painted cloud, floral, and geometric motifs, featuring a single drawer centering two hinged cabinet doors, each with brass hardware and locking latches
36.25″ H x 72″ W x 27.25″ D

$1,200-1,800

2127

A pair of Dudley Adams terrestrial and celestial floor globes

Early 19th century; London
Each signed in cartouche: Britanniarum REGI Augustifsimo Georgia Tertio / Made by D. Adams
Comprising one terrestrial and a conforming celestial globe, each mounted on a calibrated brass northern polar hour circle, the celestial with a calibrated brass meridian ring, each horizon band with engraved paper calendar and zodiac, raised on a carved mahogany wood stand, 2 pieces
Globe: 18” Dia.; Overall: 45.5” H x 23.5” Dia.

$6,000-8,000







2128

A pair of George III-style armchairs

Mid-19th century

Each unmarked

The carved wood Gainsborough reading chairs with curved armrest terminals and set on straight legs joined by an H-stretcher, upholstered in a alternating chevron and striped pattern, 2 pieces

Each: 36.25″ H x 25.75″ W x 28″ D

$500-700



2129

A George III Caygill of Askrigg tallcase clock

Late 18th century/early 19th century
Marked to dial: Caygill Askrigg for Christopher Caygill (Askrigg, Yorkshire, England, active late 18th/early 19th century)
The George III two-movement tallcase clock with Arabic and Roman numerals on silvered metal dial and moon phase dial, housed in a bonnet with opposed columns, a broken swan neck pediment mounted with enameled metal portraits of King George III and Queen Charlotte, and three gilt metal finials, set on a conformingly designed case and raised on four bracket feet
93.25" H x 21.5" W x 10" D

$700-900



2130

A Chinese coromandel lacquer cabinet
19th century elements
Appears unmarked
In two sections, the sides and doors assembled from repurposed coromandel screens, each featuring ornately intaglio carved and painted figural scenes on the exterior and conformingly decorated with floral and avian motifs on ebonized ground on the interior, each opening to reveal six fabric-lined shelves, the two sections jointly surmounted by an architectural gilt and ebonized cornice and set on a conforming base with bracket feet
Overall: 87” H x 68” W x 26.5” D

$1,000-1,500



2131

An Anglo-Indian Vizagapatam inlaid wood tea caddy
19th century
Unmarked
The ebonized wood tea caddy with brass hardware featuring bone inlaid in a scrolled foliate pattern, the hinged top with a floral medallion and locking mechanism, with hinged top revealing four lidded compartments and a set-in tray with eight smaller compartments, all above a sliding drawer with carved bone pull
5.375” H x 11.125” W x 7.25” D

$4,000-6,000

2132

An English Regency rosewood breakfast table

Early 19th century

Sticker to underside of table top: Lockson Services Limited

The circular rosewood veneer table with brass inlaid to tabletop edges, hinged for



2133

A Chesterfield leather sofa

Late 20th/early 21st century

Appears unmarked

The sofa upholstered in tufted oxblood leather, with rolled arms and brass tacking, raised on bun feet

29” H x 88” W x 39” D

$1,000-2,000





2134

An English Elkington parcel gilt silver plated metal epergne centerpiece
Late 19th century
Marked for Elkington
The centerpiece with a central plateau and scrolled acanthus arms, each with a later-added shell-form gilt-metal liner, supported on a column covered by acanthus leaves and raised on a tripod base with putti terminals and lion's mask-headed feet
21.5" H x 20" Dia.

$2,000-3,000

Provenance: Sold: John Moran Auctioneers, Pasadena, CA, "Antiques, Collectables," September 26, 2006, Lot 1226





2135

A patinated repoussé metal plaque of "Diana the Huntress"
20th century
Unmarked
After the original attributed to Elkington, the patinated metal plaque depicting Roman goddess Diana hunting a stag surrounded by nymphs in relief
Sight: 10.25" H x 22" W

$600-800

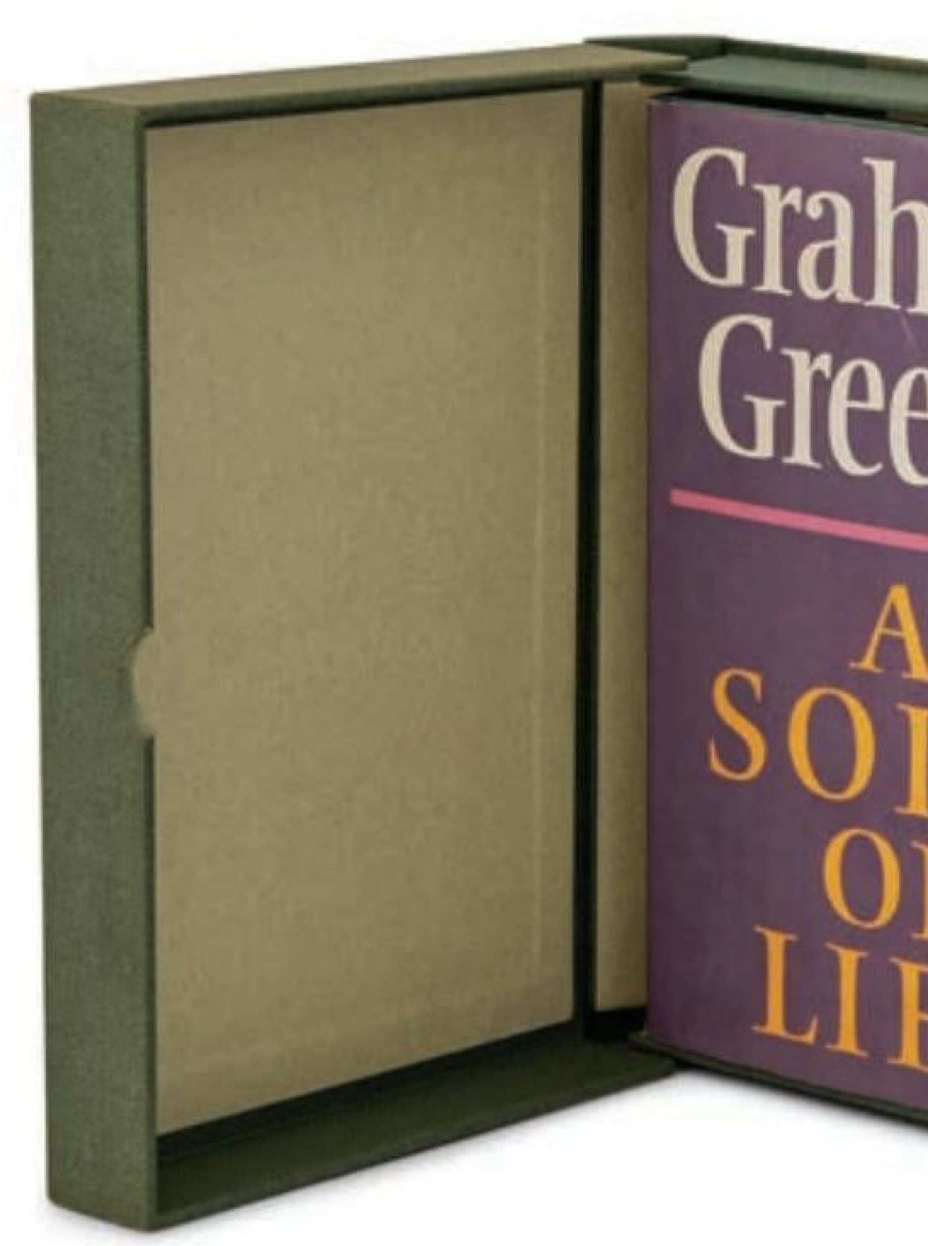


2137

Graham Greene
(1904-1991)
"A Sort of Life," 1971
Hardcover book in custom case
Greene, Graham. "A Sort of Life." London: The Bodley Head, 1971
Inscribed on first free end paper: For Dorothy with love, from Graham.
First Edition of Greene's autobiography housed in custom green cloth case with gilt stamped quarter leather spine
Book: 8" H x 5.375" W x 1.125" D; Case: 8.625" H x 6.25" W x 1.375" D

$500-700

Notes: This lot is accompanied by a black and white photo of the author.









2136

A pair of Elkington silver-plated sconces

19th century; Birmingham, England

Each with applied pastille: [crown] / Elkington [in a diamond]

The three-light sconces convErtéd to electricity, featuring an openwork silver electroplated wall panel depicting a Neoclassical figure hoisting a gadrooned vessel with a floral arrangement, each issuing three foliate arms terminating in faux candle fixtures, electrified, 2 pieces

Each: 18.5” H x 18.5” W x 11.25” D approximately

$800-1,200

2138

Mark Twain
(1835-1910)
"Writings of Mark Twain" Definitive Edition, 1992
Hardcover books in 38 volumes bound in 3/4 leather
Two works:

Twain, Mark. "Writings of Mark Twain." New York: Gabriel Wells, 1922
First volume signed both as Mark Twain and Samuel Clemens; further signed by publisher: Albert Bigelow Paine; with later bound-in note from Twain to Kate Douglas Wiggin on his personal letterhead; further inscribed with bound-in poetic response to Twain's note by Wiggin in her hand
From the edition of 1024
The complete Definitive Edition in 37 volumes rebound in 3/4 leather with gilt-stamped and tooled spines and gilt upper page edges

Johnson, Merle. "A Bibliography of the Work of Mark Twain." New York and London: Harper & Brothers Publishers, 1910
Edition: 462/500
Signed: Merle Johnson
Limited First Edition, conformingly bound

38 pieces
Each volume: 9" H x 6.25" W

$2,000-3,000

Literature: Nora Archibald Smith, "Kate Douglas Wiggin: As Her Sister Knew Her" (Boston: Houghton Mifflin Co, 1925), 139.

Notes:
Twain signed 1024 single leaves in anticipation of this definitive edition, which was published posthumously. What makes this lot unique, however, are the letters bound into the first volume.

First, we have a signed note from Twain to friend and contemporary author "Kate D. Riggs" (Kate Douglas Wiggin), hand-written on Twain's letterhead with the address of his townhouse on Fifth Avenue in New York, where he lived out his final years. The note expresses his appreciation for a dinner party that he attended at Wiggin's home.

Secondly, we have a hand-written poem that Wiggin penned in response to the thank-you note, signed "K.D.R." It reads:

You write 'the feed was noble,'
Such tribute flatters me!
The 'company' you then extol
And there I quite agree;
And when you say that I'm 'a dear'
My head becomes so big
I'd almost quote you in the Times
If 'twere not 'infra dig.'
But all these foolish feelings fly,
As leaves in autumn fall,
For 'Heaven bless you' ends your note,
And that's the best of all.
The note itself I think I have
Preserved so it will keep;
I glazed it first with paraffine,
A couple of inches deep,
And then I put it in a box
Completely filled with rags,
And stuffed it round with cedar chips
And smelly camphor bags.
So, when posterity unearths
Your letter from the dark,
Where it has slept a hundred years,
They'll know you signed it 'Mark.'

Here Twain's original note has in fact been unearthed by posterity, however seemingly without the cedar chips, camphor bags, and not encased in paraffine.

It's worth mentioning that the dinner party correspondence pre-dates Twain's "doe luncheons," which played counterpart to his famed stag luncheons, and of which Wiggin was a frequent attendee. The doe luncheons were appropriately hosted by his daughter Clara Clemens and attended by various female friends and contemporaries of Twain. It seems Twain was particularly enthralled by Wiggin's witty banter and her letters in which she often employed clever wordplay, much like in this example.

Wiggin was a notable children's author, most acclaimed for "Rebecca of Sunnybrook Farm" published in 1903, which Twain called a "beautiful book"—"beautiful and moving and satisfying. How Mrs. Riggs pervades it—her brightest and best and loveliest self!" But perhaps more notably, she spearheaded the kindergarten movement in America, opening the first free kindergarten in San Francisco in 1878, which prioritized "street children and underserved." She devoted much of her life to children's education during a time when industrialization was tearing them away from school to work as cheap labor in factories. This correspondence showcases the youthful imagination imbued in her life's work that inspired a movement to prioritize early education in America.

References:
Mary Boewe. "Bewildered, Bothered, and Bewitched: Mark Twain's View of Three Women Writers." Mark Twain Journal 45, no. 1 (2007): 17-23.


WRITINGS OF MARK TWAIN
INNOCENTS ABROAD I
INNOCENTS ABROAD II
ROUGHING IT I
ROUGHING IT II
THE GILDED AGE I
THE GILDED AGE II
SKETCHES NEW AND OLD
TOM SAWYER
A TRAMP ABROAD I
A TRAMP ABROAD II
THE PRINCE AND THE PAUPER
LIFE ON THE MISSISSIPPI
CONNECTICUT YANKEE IN KING ARTHUR'S COURT
THE AMERICAN CLAIMANT ETC.
JOAN OF ARC I
PUDD'NHEAD WILSON
JOAN OF ARC II
TOM SAWYER ABROAD TOM SAWYER, DETECTIVE ETC.
FOLLOWING THE EQUATOR I
FOLLOWING THE EQUATOR II
LITERARY ESSAYS
THE MAN THAT CORRUPTED HADLEYBURG ETC.
THE $30,000 BEQUEST ETC.
CHRISTIAN SCIENCE
WHAT IS MAN? ETC.
THE MYSTERIOUS STRANGER ETC.
SPEECHES
EUROPE AND ELSEWHERE
A BIOGRAPHY BY PAINE I
A BIOGRAPHY BY PAINE II
A BIOGRAPHY BY PAINE III
A BIOGRAPHY BY PAINE IV
LETTERS I
LETTERS II
AUTOBIOGRAPHY I
AUTOBIOGRAPHY II
A BIBLIOGRAPHY
DEFINITIVE EDITION





2139

Two lithographs with hand-coloring after Edward Lear, from John Gould's "The Birds of Europe," 1832-1837

Two works:

"Eagle Owl," Plate 37
Lithograph with hand-coloring on wove paper
Signed in the stone, lower right image: E. Lear, del.; Charles Joseph Hullmandel, London, England, prntr.; Richard and John E. Taylor, London, England, pub.
Sight: 20.5" H x 13.5" W

"Eastern Great Horned Owl," Plate 38
Lithograph with hand-coloring on wove paper
Signed and dated in the stone, lower right image: Edw. Lear, del.; Charles Joseph Hullmandel, London, England, prntr.; Richard and John E. Taylor, London, England, pub.
Sheet: 21.5" H x 14.5" W

$1,000-1,500





2140

Two lithographs with hand-coloring after John and Elizabeth Gould, from John Gould's "The Birds of Europe," 1832-1837

Two works:

"Long Eared Owl," Plate 39
Lithograph with hand-coloring on wove paper
Unsigned, with credit to John and Elizabeth Gould "Drawn from Nature and on Stone..." printed in the stone at lower left; Charles Joseph Hullmandel, London, England, prntr.; Richard and John E. Taylor, London, England, pub.
Sheet: 21.25" H x 14.5" W

"Hawk Owl," Plate 45
Lithograph with hand-coloring on wove paper
Unsigned, with credit to John and Elizabeth Gould "Drawn from Nature and on Stone..." printed in the stone at lower left; Charles Joseph Hullmandel, London, England, prntr.; Richard and John E. Taylor, London, England, pub.
Sight: 20.25" H x 13.5" W

$500-700



2141

A Queen Anne oval gate-leg dining table

18th century

The mahogany drop-leaf table with dovetail joints and supported on hinged gate legs with slipper feet

Stored: 30" H x 25.5" W x 56.25" D; Extended: 73" W

$1,000-1,500



2142

A Queen Anne chest of drawers

Late 18th/early 19th century

The wood low dresser with five drawers, three with locking mechanism, each with brass batwing pull, above a carved wood apron with bracket feet

36.5” H x 40.25” W x 21” D

$500-700


Gott allein die Ehre.
Im Jahr
6 Julij
Georg
Catharina
1808
15ten December
Unsere Herzen sollen sein
Unfall



2143

Pennsylvania fraktur birth and baptism certificate

18th century

Watercolor and ink with hand-coloring and lettering on thin brown paper; with German script and adorned with smaller hearts, birds, and tulips

Sheet: 12" H x 15.25" W

$2,000-3,000



2144

An American copper leaping stag weathervane

20th century
Appears unmarked
The copper welded weathervane in the form of a leaping stag, mounted on a rotating pole bearing the cardinal directions
53” H x 26” W x 19” D

$500-700



2145

An American copper eagle weathervane

20th century

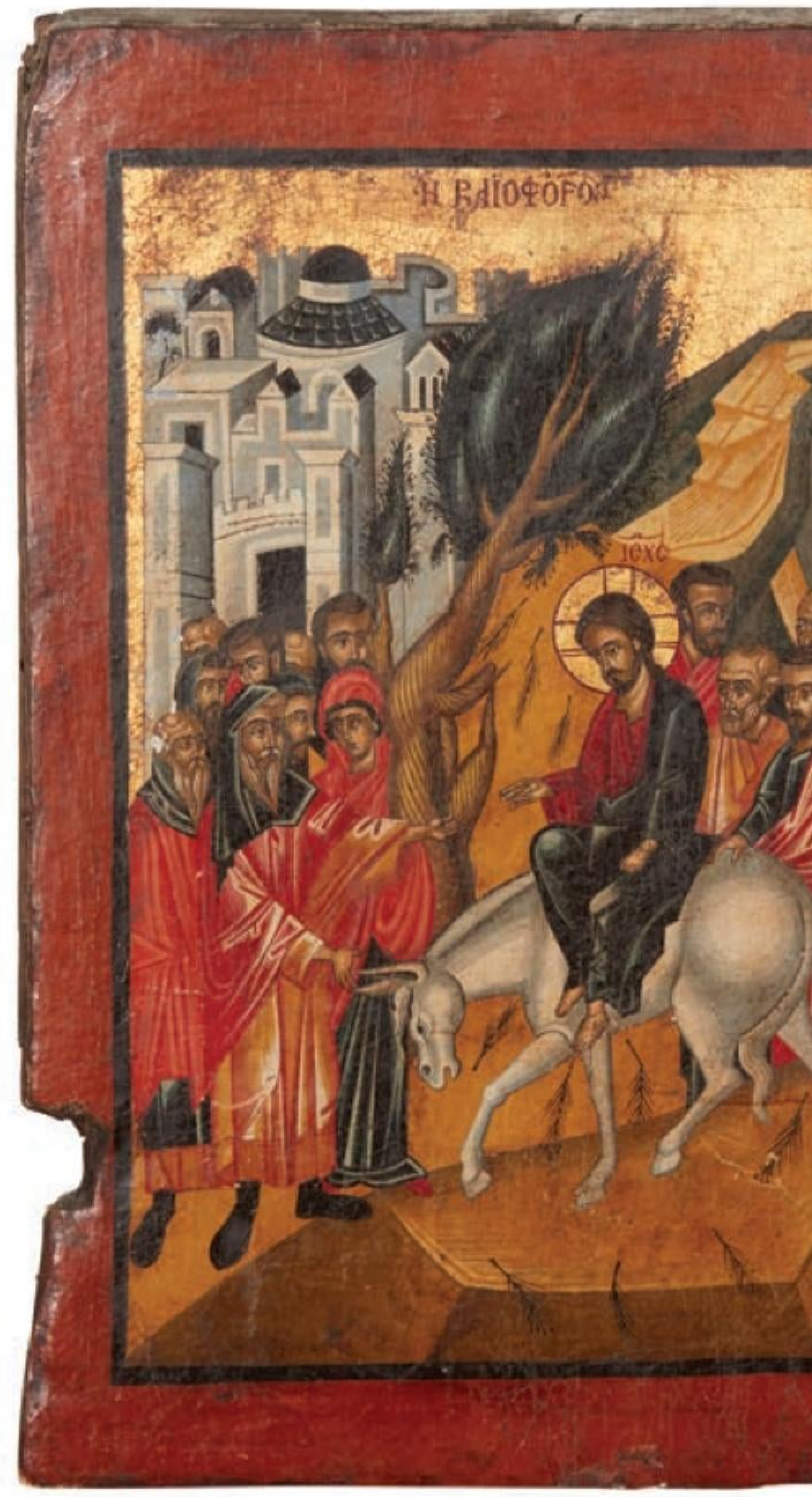
Appears unmarked

The copper welded weathervane in the form of an eagle above a directional arrow pointed forward, mounted on a rotating pole bearing the cardinal directions with roof mounting hardware

43" H x 23.5" W x 21.75" D

$500-700





2146

A pietra dura plaque of a coastal scene

20th century
Appears unmarked
The plaque inlaid with various stones, depicting sailors and ships ashore, set in a giltwood frame
7.75" H x 10.5" W

$800-1,200

2147

Three Russian Icons

19th century
With paint and gold leaf on wood panels de
sea, and the entry of Christ into Jerusalem;
Smallest: 13.5" H x 9.25" W; Largest: 16" H

$1,000-1,500







epicting Saint Nicholas, Saint Nicholas saving sailors at
two works are on canvas and laid to wood panel
x 10.5" W

2148

Vasily Yakovlevich Grachev
(1831-1905)
Tsar and his falconer
Patinated bronze
Signed in Cyrillic in the casting; further marked: FABR.C.F.WOERFFEL / ST.PETERSBOURG
14.125" H x 18.625" W x 11" D

$5,000-7,000







2149

Andre Paul Arthur Massoulle
(1851-1901)
The Victorious Gaul
Patinated bronze
Signed in the casting: A. Massoulle; foundry mark:
Theibaut Freres Fondeurs / Paris
22.5" H x 9.25" W x 7.5" D

$800-1,200



2150

Emile Louis Picault
(1833-1915)
"Pro Jure"
Patinated bronze
Signed and titled in the casting: E. Picault.; foundry stamped:
Vrai Bronze Garanti / Paris
24.75" H x 11.5" W x 11.5" D

$700-900



2151

An "Honor Patria" bronze figure

After Emile Picault (1833-1915), late 19th/early 20th century
Titled in relief on the base
31.75" H x 12.875" W x 12.75" D

$600-800



2152

Walter Schott
(1861-1932)
Young Hercules with two snakes
Patinated bronze on stone plinth
Signed in the casting: Walter Schott; foundry mark: Aktien-Gesellschaft Gladenbeck Berlin-Friedrichshagen
14.625" H x 6.875" W x 5" D

$800-1,200



2153

After Jules Moigniez
(1835-1894)
"Eagle"
Patinated bronze on a marble plinth
Edition: 6/50
Signed and numbered: J. Moigniez; titled and attributed to metal plaque
31.25" H x 19.25" W x 17" D

$800-1,200



2154

After Isidore Jules Bonheur
(1827-1901)
Rearing bull
Patinated bronze
Signed in the casting: I Bonheur; with applied metal plaque
Later casting
14" H x 22.25" W x 9.25" D

$800-1,200



2155

Édouard-Marcel Sandoz
(1881-1971)
"Lapin Bijou"
Patinated bronze
Signed in the casting: Ed. M. Sandoz; foundry mark for Susse Freres Paris
2" H x 2.25" W x 1.75" D

$700-900


2156
Arthur Putnam
(1873-1930)
"Cub"
Patinated bronze
Signed in the bronze: APutnam
3.125" H x 5.325" W x 3.325" D

$400-600







Herter Brothers
(1934-2018)

Herter Brothers furniture stands as the epitome
sophistication of the Gilded Age in America. Fo
and elegance, catering to the elite clientele of t

One notable patron of Herter Brothers was Dari
Mills ventured westward following the gold rush
in railroads, mining, and other ventures, Mills ar
San Francisco. It was on this grand estate that t
architecture, designed by Diaper & Seltzer and

The interior of Happy House was decorated by
Their initial endeavor at Happy House embrace
Subsequently, around 1880, they undertook a re

Among the furnishings supplied by Herter Broth
one of which was for Mrs. Mills' bedroom that is

The intricate craftsmanship and exquisite detail
commissioned for other notable figures of the e
Fifth Avenue, New York, which shares many det
overmantel in both the Vanderbilt and Mills bed
poor photo from an old newspaper article). She

The bedstead executed for Arabella Worsham H
1977.1) incorporates the lush and dense floral m
and early 1880s which is also found in this mant

of exquisite craftsmanship and opulent design, reflecting the grandeur and
ounded by Gustave and Christian Herter, the firm was synonymous with luxury
the late 19th century.

ius Ogden Mills, a prominent figure of his time. Born into privilege in 1825,
n of the late 1840s, ultimately settling in California. Through astute investments
massed substantial wealth, enabling him to establish his estate, Millbrae, near
he iconic 'Happy House' was erected, a marvel of Italianate Second Empire
completed in 1871.

the Herter Brothers, who crafted not just furniture but entire interior schemes.
d the Renaissance Revival style, evoking an aura of classical splendor.
edesign, aligning with the prevailing aesthetic tastes of the time.

ners for Happy House were two bedroom suites in the Anglo-Japanese style,
s likely to have incorporated the present lot.

ing of Herter's Anglo-Japanese furniture find resonance in pieces
era, such as the bedroom of William H. Vanderbilt circa 1882 residence at 640
ails with Mill's house. As noted in Edna Kimbro's thesis, the fireplace and
drooms are almost identical (the Happy House mantel is only documented by a
goes on to state ëthe whole may yet survive.'

Huntington, now housed in The St. Louis Museum of Art, (accession no. 183:
marquetry, typical of Herter's Anglo-Japanese-style production of the mid 1870s
tel.



2157

Herter Brothers (1864-1906)
An American Aesthetic mantel, circa 1880
Commissioned for a first floor bedroom of Happy House, the Darius Ogden Mills Residence, Millbrae, California
Upper panel twice branded: Herter BRO'S, inventory mark inscribed in pencil on the reverse N 158 Mills
The carved, parcel-gilt, inlaid, and ebonized Cherrywood fireplace surround with Anglo-Japanese-style floral marquetry inlay centering two later-added locking cabinet doors revealing three shelves, with conforming upper console featuring architectural and carved floral elements, openwork, gilt accents, and cut velvet backing, with opposed shelves with spindle gallery, centering a beveled mirror, all surmounted by a gallery
Overall: 94" H x 78.25" W x 16.75" D

$6,000-8,000

Literature:
"The California Commissions of Herter Brothers, Interior Designers, New York City", Edna Kimbro, Senior Thesis, University of California, Santa Cruz, 1976
Herter Brothers
"Furniture and Interiors for a Gilded Age", Katherine Howe, Alice Cooney Frelinghuysen and Catherine Hoover Voorsanger, Harry Abrams publisher, 1994, pp. 148-149.

2158

A Horner-style carved wood refectory table
Late 19th/early 20th century
With parquetry veneered raised on elaborately carved legs with acanthus scrolls and dolphin masks, joined by a stretcher with column supports, with two extending leaves and glass top
Stored: 31.25” H x 83.5” W x 43.5” D; Extended: 131.5” W

$1,000-1,500





2159

A Herschede grandfather clock model 246
Late 19th/early 20th century
Marked to movement and dial for Herschede; movement further marked: [crown logo] / A640834; metal plaque to door interior: American Made by Herschede / Edinburgh / Model 246
The nine tube, three-movement clock with Arabic numerals on gilt and silvered metal dial and moon phase dial, housed in a mahogany veneer case glazed on three sides with front cabinet door
87” H x 25” W x 15” D

$1,200-1,800

2160

A US Clock Co. astronomical regulator clock

Early 20th century
Marked to movement: US Clock Co. / New York
The floor-standing single movement case clock with astronomical outer 5 minute Arabic markers, a subsidiary hour dial with Roman numerals, and a subsidiary seconds dial with 10 second Arabic markers, all on a silvered face, housed in a glazed bonnet above a weighted pendulum in a wood case with a hinged glass cabinet door
86" H x 20.75" W x 13.25" D

$1,500-2,500

Literature: The dial and pendulum are depicted, however housed in a different case in the catalogue "United States Clock Company, Manufactures of Fine Regulators," 10.

Notes: This lot is accompanied by a photocopy from the catalogue.





2161

A Theodore B. Starr bracket clock

Late 19th/early 20th century
Marked to the dial: Theodore B. Starr / 206 Fifth Avenue New York
The triple fusee movement bracket clock with gilt and silvered dial, Arabic numeral hour markers, and three chime dials with settings for eight Westminster bell chimes, all housed in an architectural wood case with pierced and fabric-lined side and rear panels, surmounted by gilt-bronze double galleries
26.75" H x 14.25" W x 11.5" D

$1,000-1,500



2162

A life-size plaster bust of Theodore Roosevelt
Early 20th century
Unmarked
Possibly by P.P. Caproni, after the model by Percy Bryant Baker
31.5″ H x 22″ W x 13.5″ D

$700-1,000



2163

A ship's model of the "Sovereign of the Seas NY"

Early 20th century

The carved and painted wood three-masted clipper model ship depicted fully rigged in full sail, housed within a custom glazed wooden case

18.75" H x 34" W x 12" D

$1,200-1,800

Notes: Sovereign of the Seas was a clipper ship built in 1852 which set the world record for the fastest sailing ship with a speed of 22 knots



2164

A ship's model of the "USS Constitution"

Early 20th century

The carved and painted wood rigged three-masted, wooden-hulled heavy frigate model housed within a custom glazed wooden case

44" H x 35" W x 16" D

$800-1,200



2165

An American model steam yacht

Mid/late 20th century
Appears unmarked
The enameled wood model American schooner with detailed riggings, mounted to a base and set in a glass and wood case
Yacht: 24.5″ H x 58″ W x 8″ D approximately; Case: 29.5″ H x 64″ W x 13.25″ D

$2,000-3,000



2166

A Theodore Deck ceramic pitcher

Late 19th Century

Marked in red underglaze to underside: TH DECK

The Theodore Deck (1823-1891) Chinese-style glazed ceramic handled pitcher featuring floral and avian motifs in friezes at body and neck

7.875" H x 6.375" W x 5.75" D

$500-700



2167

A near pair of Henri Ardant Limoges porcelain vases

Mid/late 19th century
One with pastile to underside: H A & Co. / 434; the other missing pastile offset mark impressed
Each baluster-form porcelain vase with openwork handles, gilt accents, and hand-painted Classical frieze to one side of the body, the neck featuring two opposed plaques with avian and foliate motifs, 2 pieces
Each: 16.25" H x 10.125" W x 6.5" D

$1,000-1,500



2168

A Scheibe-Alsbach porcelain figural monkey band

Early 20th century

Each with blue underglaze Scheibe-Alsbach mark; each impressed: 4012; further numbered 1-9

The German glazed painted porcelain monkey figures, comprising one conductor and eight monkeys playing various instruments, 9 pieces

Largest: 7″ H x 4″ W x 3.125″ D

$700-900

2169
Two German porcelain nodders
Late 19th Century
One with blue underglaze mark for Triebner, Ens & Eckert - Volkstedt
Each polychromed porcelain seated figure with moving head, tongue, and hands, 2 pieces
Larger: 12.5″ H x 10.5″ W x 10.5″ D; Smaller: 12″ H x 11.25″ W x 11.75″ D

$1,000-1,500







2170
A Meissen porcelain hen figure with egg
Late 19th century
With underglaze blue crossed swords; incised: 395; stamped: 132
Model 395 designed circa 1742 by Johan Joachim Kaendler (1706-1775)
8.5″ H x 7.25″ W x 4″ D

$400-600



2171

Two Meissen painted and gilt porcelain table items

20th century

Each marked with underglaze blue crossed swords; tureen impressed numbers: 117 / 142; urn impressed: 2 / 110

Comprising a miniature painted porcelain ""Drüselkästchen" tureen with gilt embellishments, floral garlands to sides, and lid with royal crown finial, and a lidded gilt porcelain urn hand-painted to each side, with applied garlands, opposed high-relief goat head handles, and cherubic figural finial, 2 pieces

Tureen: 5.75" H x 7.5" W x 5.25" D; Urn: 7.125" H x 3.875" W x 2.75" D

$400-600



2172

After Hans W. Makart
(1840-1884)
“Romeo and Juliet”
Porcelain plaque
Bears signature lower right: Hw Makart; with the incised numbered stamp “324” and annotated in pencil “Cummings,” verso
8.5” H x 5.5” W

$500-700



2173

A Dresden porcelain cabaret set

Early/mid-20th century

Each marked to underside with Augustus Lamm lamb mark in blue, Dresden / 369; five pieces further marked with green rose cipher obscuring factory mark

The hand-gilt and painted service depicting figures in a landscape, comprising one rectangular serving tray with opposed handles (22" W x 6.5" D), one coffee pot (5.75" H), one creamer (3.25" H), one covered sugar bowl (3.5" Dia.), and pair of cups (2.25" H) and saucers (4.5" Dia.), 8 pieces

$700-900



2174

Four Vienna-style porcelain cabinet plates

Late 19th/early 20th century

Each marked in blue overglaze with a spurious variation of the Royal Vienna shield/beehive mark; each titled to underside by the decorator

The porcelain plates with ornate gilt and enameled borders around hand-painted reproductions of paintings, the three larger titled "Im Bade," "Graciosa," and "Wichtiges Geheimniss" after Marie Wunsch, the smaller plate titled "Sommer," 4 pieces

Largest: 10" Dia.; Smallest: 7.75" Dia.

$800-1,200



2175

A group of Vienna-style porcelain cabinet items

Early 20th century
Most with spurious Royal Vienna blue underglaze beehive/shield mark; footed box marked in gilt: Tharaud / Limoges France
Each porcelain item with gilt accents, some with hand-embellished transfer printed friezes, comprising a lidded vase with opposed handles, four demitasse cups with conforming saucers, and one lidded cup, together with a Camille Tharaud for Limoges footed covered box with cobalt glaze, 11 pieces
Largest: 8.125” H x 3.625” W x 2.75” D

$500-800



2176

A Moser-style gilt glass decanter set

Late 19th/early 20th century
Each appears unmarked
Comprising a ruby red glass ewer-form decanter with repeating vertical bands of gilt-painted and enameled foliate and floral motifs and six conformingly decorated roemer wine goblets with lobed stems and applied glass prunts, 7 pieces
Decanter: 16.25″ H x 6.5″ W x 5″ D; Each goblet: 7.875″ H x 3.5″ Dia.

$500-800



2177

A Baccarat “Conde” stemware service

Mid/late 20th century
Each appears unmarked
The cut glass service comprising 12 water goblets (6.75”), 12 white wine glasses (5.75”), 12 emerald green rhine wine glasses (8.25”), 12 coupe glasses (4.75”), and 11 sherry glasses (4.5”), 59 pieces

$3,000-5,000





2178

A group of Baccarat glass decanters
Mid/late 20th century
Four marked for Baccarat
Each with glass stopper, comprising Baccarat "Talleyrand," "Rabelais," and "Dagger" decanters, a Baccarat "Dom Perignon" decanter with later replaced glass and cork stopper, sold together with two more decanters, one with etched undersea fish to the body, 6 pieces
Tallest: 11.75" H x 3" Dia.; Widest: 9.25" H x 4.875" Dia.

$600-900



2179

A Royal Crown
20th century
Most marked: Ro
earlier dinner pla
The dinner servic
plates (8.625"), 8
boat (8.125"), 2

$3,000-5,000



n Derby "Old Imari" bone china dinner service

oyal Crown Derby / English Bone China / [logo with crown] / Old Imari / 1128; most date marked for 1988: LI; two
ates with alternate logo marks and lacking date mark
ce decorated with blue, red, and gilt floral and geometric motifs, comprising 11 dinner plates (10.625"), 8 salad
8 bread and butter plates (6.325"), 8 rim soup bowls (8.5"), 8 flat cups (3.325"), 8 flat cup saucers (5.875"), 1 gravy
gravy boat saucers (8.5"), 2 oval serving bowls (10.25"), and 1 oval serving platter (16.125"), 57 pieces



2180

A Villeroy & Boch "Intarsia" porcelain dinner service

1991-2002

Each marked to underside: Design Collection / Villeroy & Boch© Group / Intarsia / Bone China / Germany
Comprising 16 service plates (11.75"), 11 dinner plates (10.875"), 1 round chop plate (13"), 18 accent salad plates (8.625"), 11 bread and butter plates (7"), 7 rimmed cereal bowls (8.125"), 1 vegetable bowl (8"), 1 larger round vegetable bowl (9.875"), 12 mugs (3.375"), 5 flat cups (3.375") with 13 saucers (5.875"), 6 demitasse cups (2.625") with 6 saucers (4.75"), 1 sandwich tray (13"), 1 creamer (3"), and 1 lidded sugar (4.25"), 111 pieces

$1,000-2,000



2181

A Mottahedeh "Tobacco Leaf" porcelain dinner service

Late 20th/early 21st century
Each marked: Mottahedeh / Vista Alegre / Portugal; further marked: Metropolitan Museum of Art
Comprising 8 dinner plates (10.75"), 8 salad plates (8.75"), 8 flat cups (3.125") with saucers (5.75"), 2 vegetable serving bowls (8"), and 1 large oval serving platter (17.325" W x 14.125" D), 35 pieces

$1,000-2,000

Notes: Larger items stamped with text about the pattern: "Reproduction of the tobacco leaf pattern commonly found on China trade porcelain in the second half of the XVIII century."



2182

A Tiffany Furnaces bronze and Favrile glass trumpet vase

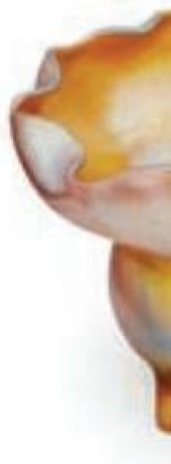
Circa 1918-1928

Stamped to underside: Louis C. Tiffany Furnaces, Inc. / [LCT logo] / 152E

The gold iridescent art glass trumpet vase with flared and lightly indented rim and knop base raised on a patinated and enameled bronze base

18.375″ H x 5.625″ Dia.

$1,000-1,500



2183

A group of iridescent gold art glass vessels

Early 20th century

Five etched: L.C.T. one further etched: 5249A; one marked Quezal / 173

Comprising two Louis Comfort Tiffany onion skin Favrile glass handkerchief bowls (2.375″ H x 5.75″ Dia.) with conforming underplates (6.75″ Dia.), a Favrile glass footed bowl (2.875″ H x 4.375″ Dia.), and a Quezal iridescent glass bulbous vase with floriform rim (8.75″ H x 5.75″ Dia.), 6 pieces

$600-800



2184

A sterling silver and copper humidor
Early 20th century
Stamped to underside: Sterling and other metals
The hammered copper humidor with sterling silver openwork overlay and hardware, hinged lid, and front hinged accent, featuring a lobed body and piecrust rim, personalized
6.5" H x 7.125" Dia.

$500-700



2185

Paul-Henri Ledentu (1874-1951)

A pair of Belle Époque silvered bronze candelabra, late 19th/early 20th century
Each unmarked
The nine-light candelabra, one in the form of a satyr, the other a nymph, each adorned with leaves and branches and hoisting a cornucopia issuing nine acanthus leaf arms terminating in floriform bobèches and nozzles, 2 pieces
Each: 25.75" H x 11.75" W x 13" D

$4,000-6,000







2186

Auguste Ledru
(1862-1902)
Art Nouveau figural pitcher with naiad
Gilt-bronze
Signed in the casting: Ledru; stamped to side:
Thiebau Freres / Fondeurs / Paris
9.375" H x 6.625" W x 6.25" D

$1,000-1,500



2187

An Austrian Jugendstil figural lamp

Early 20th Century
Appears unmarked
Possibly Peter Tereszczuk (1875-1963), the patinated bronze lamp depicting a maiden with two fawns under a shade fitted with four caramel glass panels, electrified
10" H x 4.625" W x 5.25" D

$400-600

2188

A Gebrüder Friedlander silver basket frame

Circa 1904; Berlin
With German hallmarks for Berlin and .800 standard silver;
maker's mark: BR. Friedlander
The Secessionist silver footed basket frame with hinged
handle and repoussé floral motifs throughout
8.5" H x 5" W x 4.125" D
4.8 oz. troy approximately

$300-400



2190

Affortunato (Fortunato) Gory

(1886-1925)
Female nude reclining on a lion skin rug draped over a bench
Gilt-bronze on a marble plinth
Signed in the bronze verso: Gory
4.125" H x 7.875" W x 3.5" D

$700-900





2189

A Lina Müller "Nude Baccante" sculpture and Wedgwood base

Early 20th century
Bronze signed in the casting: Lina Müller; base impressed to underside: Wedgwood / Made in England
The patinated bronze sculpture of a nude Baccante holding a tambourine mounted on a Wedgwood blue and white jasperware architectural pedestal, each side depicting putti and lily of the valley
Overall: 24.25" H x 10.25" W x 8.75" D: Figure: 18" H

$500-700







2191

A René Lalique "Cardamine" lamp
Introduced 1928
Engraved script signature: R. Lalique France at base of standard
Model 2164, the molded frosted glass box shade of rectangular outline raised on a rectangular flat support intaglio molded with stylized watercress scrolls and raised on a sloping rectangular silvered metal base, electrified
Height overall 17.4"; Height of shade 5.13"; Width of shade 10.5"; Depth 4.25"

$8,000-12,000

Literature: cf. Felix Marcilhac, "R. Lalique, Catalogue raisonnÉ de l'oeuvre de verre", Les Éditions de l'Amateur, Paris, ref. no. 2164, p. 112, for period photo
N. M. Dawes, "Lalique Glass", New York, 1986, p. 76





2192

A pair of Lalique "Champs ÉlysÉes" glass sconces

Late 20th century
Each glass component etched: Lalique © France
The single-light sconces with two molded glass maple leaf-form pieces mounted to a brass wall fitting, electrified, 2 pieces
Each: 10.5" H x 10" W x 5.75" D

$2,000-3,000



2193

Davide Fuin (b. 1962)

A group of Murano glass goblets, late 20th/early 21st century; Venice, Italy
Most marked: Davide Fuin / Murano; one further marked: por [illegible]
Comprising nine goblets of various shapes and hues of glass, each with decorative knops and swirl-form stems, one unmarked but associated
9 pieces
Each: 9.5" H approximately

$600-800



2194

A vintage Louis Vuitton Alzer 75 Monogram suitcase

Circa 1970s; France

Marked to exterior lock: LV / Louis Vuitton /Made in France / ©; interior buckles marked: Louis Vuitton; Interior label: Louis Vuitton / 921940 / AVe Marceau 78 bis Paris / Nice. 2 AVe De Suede

A hard-sided suitcase No. 921940 with LV Monogram coated canvas in brown and tan with leather trim to edges and a strip of studded trim around lid edge, with branded brass hardware, and a single rolled leather handle, also featuring an interior poplar and linen tray, with interior branded tension straps and buckles, 2 pieces

19.75″ H x 29.75″ W x 8.625″ D (50cm H x 75cm W x 22cm D)

$1,200-1,800



2195

A vintage Louis Vuitton Bisten 80 Monogram suitcase

Circa 1970s; France
Marked to exterior lock: LV / Louis Vuitton /Made in France / ©; interior buckles marked: Louis Vuitton;
Interior label: Louis Vuitton / 921158 / AVe Marceau 78 bis Paris / Nice. 2 AVe De Suede
A hard-sided suitcase No. 921158 with LV Monogram coated canvas in brown and tan with leather trim, branded brass hardware, and single rolled top handle
22" H x 31.5" W x 7" D (52cm H x 80cm W x 18cm D)

$1,200-1,800

Notes: This lot includes a Certificate of Authenticity.

2196

Frederick Hart
(1943-1999)
"Daughters of Odessa," 1998
Patinated and cold-painted bronze on stone base
Signed, numbered, and dated in the casting: Hart / © F.E. Hart '98 / JM
26" H x 18" Dia.

$5,000-7,000

Provenance: Collectors Fine Art of Hawaii
Private Collection, acquired from the above, December 2, 1998

Notes: This lot is accompanied by a purchase receipt.







2197

Richard McDermott Miller
(1922-2004)
Two girls sitting, 1965
Patinated bronze on laminated wood base
Edition: 3/7
Signed, dated, and numbered: © Richard A. Miller / RAM; further attributed and titled to gallery sticked applied to underside: Peridot Galery N.Y.C.
Overall: 16” H x 15” W x 10.5” D

$1,000-2,000





2198
Mark Vedres
(1870-1961)
Nude man
Patinated bronze on lacquered wood plinth
Signed on the bronze base: Vedres MarK Firenze 1908
Overall: 12.125" H x 4" W x 4" D

$1,000-1,500



2199
Mark Vedres
(1870-1961)
Nude woman
Patinated bronze on stone plinth
Marble base inscribed: VERDRES M Firenze 1903
14.25" H x 4.75" W x 6.125" D

$700-900



2200

Mary Anne Turley-Emmett
(b. 1940)
The Hunter (First Emperor of China)
Patinated bronze
Edition: 5/15
Signed and numbered to armor verso: Turley / [artist's cipher]
23" H x 15.375" W x 9.25" D

$1,500-2,000



2201

Ed Dwight
(b. 1933)
"Mary McLeod Bethune"
Patinated and cold-painted bronze on a wood base
Edition: 14/75
Signed and numbered in the casting: Dwight
Overall: 16.25" H x 8" W x 7.75" D

$500-700



2202

Romain (Erté) de Tirtoff
(1892-1990)
"Negligee," 1984
Cold-painted and patinated bronze
Edition: 56/300
Signed, numbered, and dated: Erté / Fine Art Acquisition JM-FAA ©
17.125" H x 11" W x 5.5" D

$1,500-2,500



2203

Romain (Erté) de Tirtoff
(1892-1990)
"Flames of Love," 1984
Patinated, polished, and cold-painted bronze
Edition: 169/350
Signed, dated, and numbered to base: ErtÉ / JM / Fine Art Acquisitions © / 1984
17.75" H x 11.25" W x 8" D

$1,500-2,000



2204

Romain (Erté) de Tirtoff
(1892-1990)
"Woman and Satyr," 1985
Gilt and cold-painted bronze
Edition: 105/375
Signed, dated, and numbered to base: ErtÉ; further marked: Fine Art Acquisitions ©
17.625" H x 8.5" W x 6.5" D

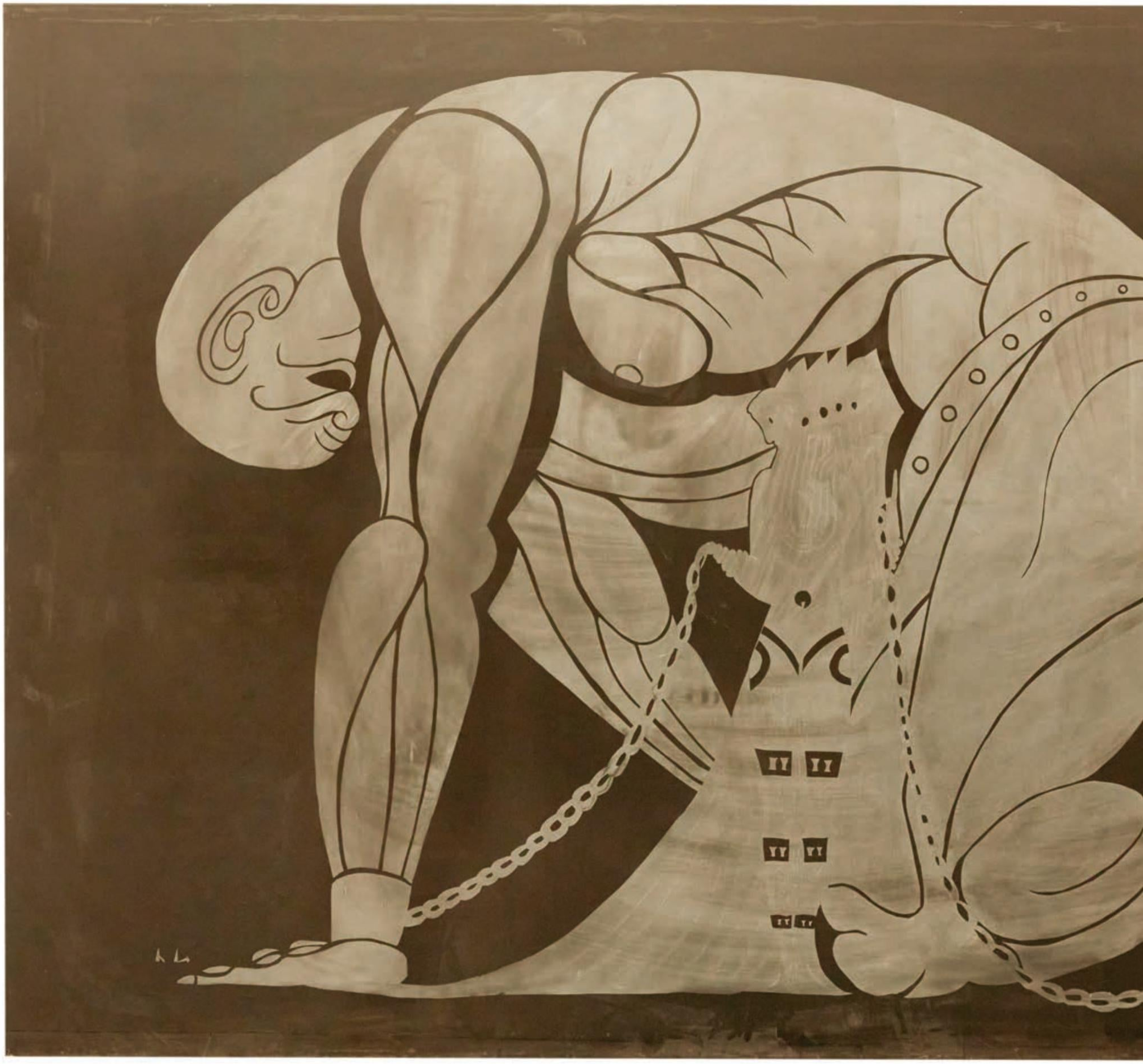
$1,000-2,000

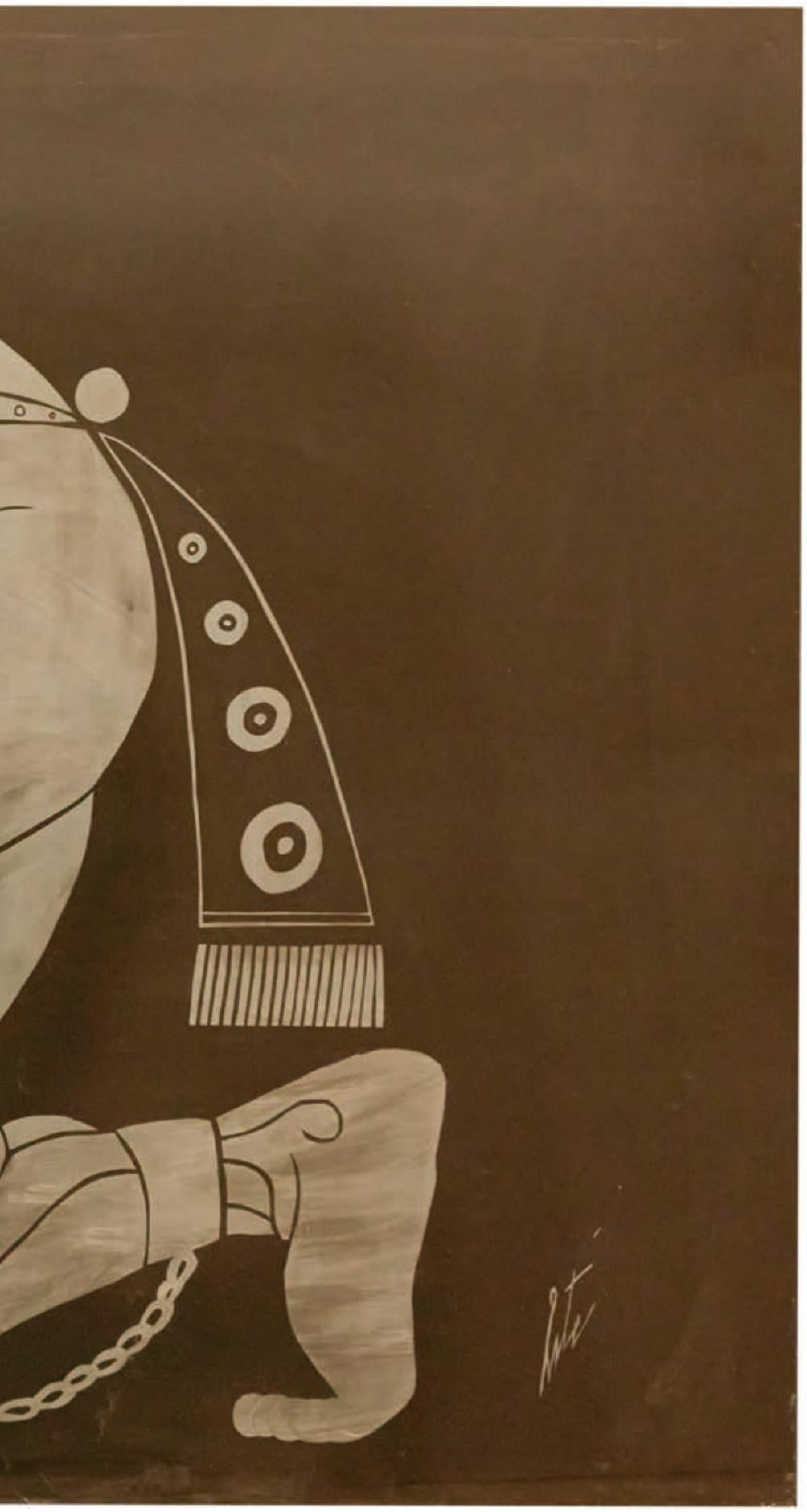


2205

Romain (Erté) de Tirtoff
(1892-1990)
"The Globe," 1984
Patinated, polished, and cold-painted bronze
Edition: AP30/35 (aside from edition of 350)
Signed, dated, and numbered to base: ErtÉ / Fine Art Acquisitions © / 1984
23.75" H x 11.5" W x 6.5" D

$800-1,200





2206

A frosted glass panel after Erté's "Samson and Delilah"
Late 20th century
Etched spurious signature: ErtÉ
Possibly a room divider, the monumental frosted glass panel after Romain (Erté) De Tirtoff's (1892-1990) "Samson and Delilah" serigraph originally printed 1980
59.625" H x 95.5" W

$1,500-2,500

2207

Loet Vanderveen
(1921-2015)
"Rhino"
Patinated and polished bronze
Edition: 78/250
Incised signature and number to underside: Loet ©
9.125" H x 18" W x 7.5" D

$800-1,000





2208

Loet Vanderveen
(1921-2015)
"Rhino"
Patinated and polished bronze
Edition: 212/250
Incised signature and number to underside: Loet ©
9.125" H x 18" W x 7.5" D

$600-800





2209

Loet Vanderveen
(1921-2015)
"Toro"
Patinated and polished bronze
Edition: 234/750
Incised signature and number to underside: Loet ©
With marbled red patina
8.875" H x 20.5" W x 9" D

$600-800



2210

Loet Vanderveen
(1921-2015)
"Buffalo"
Patinated and polished bronze
Edition: 85/250
Incised signature and number to underside: Loet ©
9.375" H x 17" W x 8.5" D

$500-700



2211

Loet Vanderveen
(1921-2015)
"Musk Ox"
Patinated and polished bronze
Edition: 18/750
Incised signature and number to underside: Loet ©
5.25" H x 9.375" W x 3.75" D

$300-500



2212

George David Coulon

(1823-1904)
Two women washing clothes
Oil on board
Signed lower left: G.D. Coulon
5.5” H x 7.5” D

$500-700



2213

After Ernst Anders

(1845-1911)

"Interior Med Ung Pige Og Mand I Renaessancedragter, Der Spiller Skak"

Oil on panel

Bears signature lower right: E. Veneli; inscribed verso: "Worte der Liebe"

12.5" H x 10.25" W

$500-700

Notes: This lot is a copy of a painting by German artist Ernst Anders.



2214

19th Century Continental School

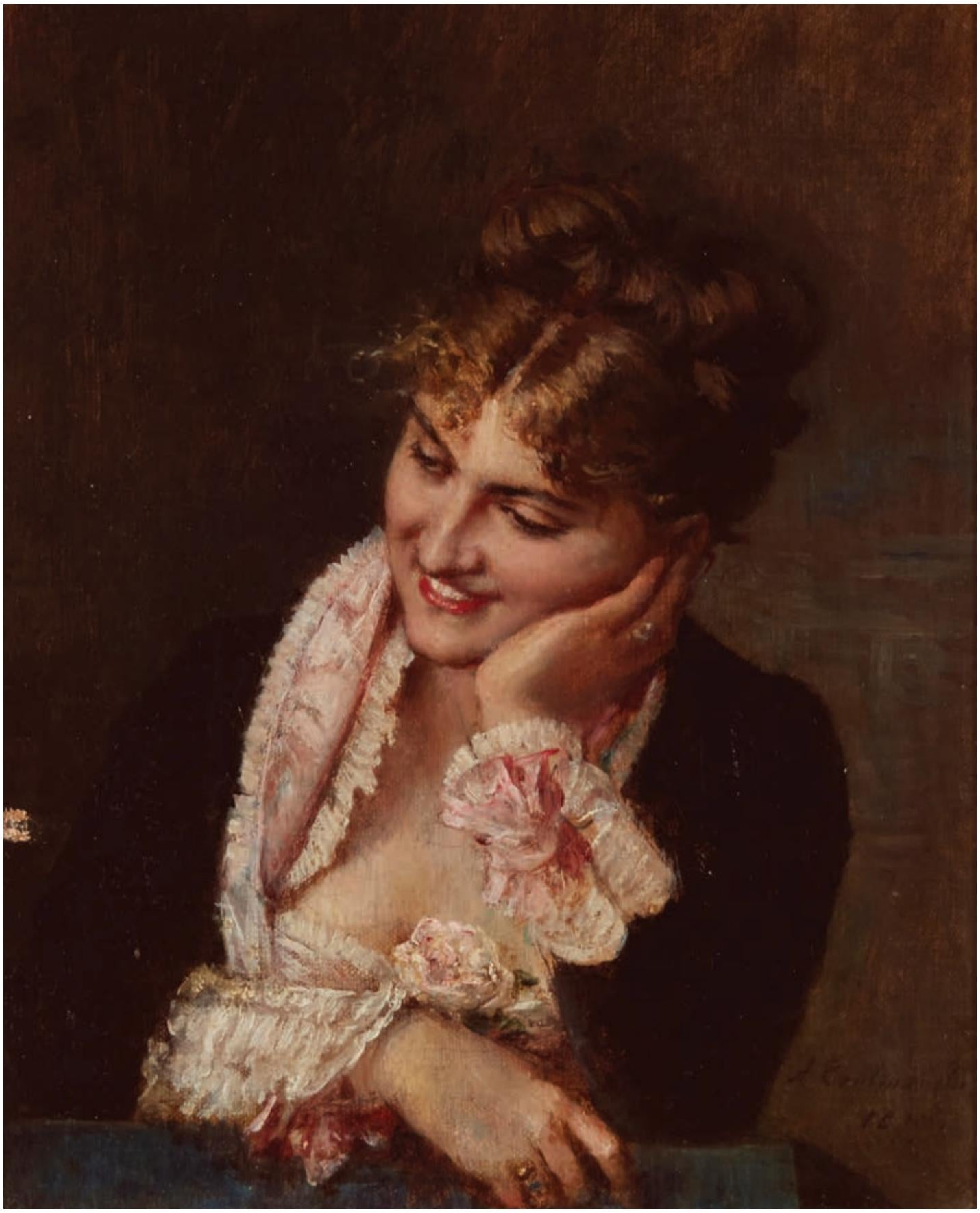
Women in an interior

Ink on paper mounted to board

Unsigned

Sight: 5.25” H x 6.25” W

$500-700



2215

19th Century Continental School

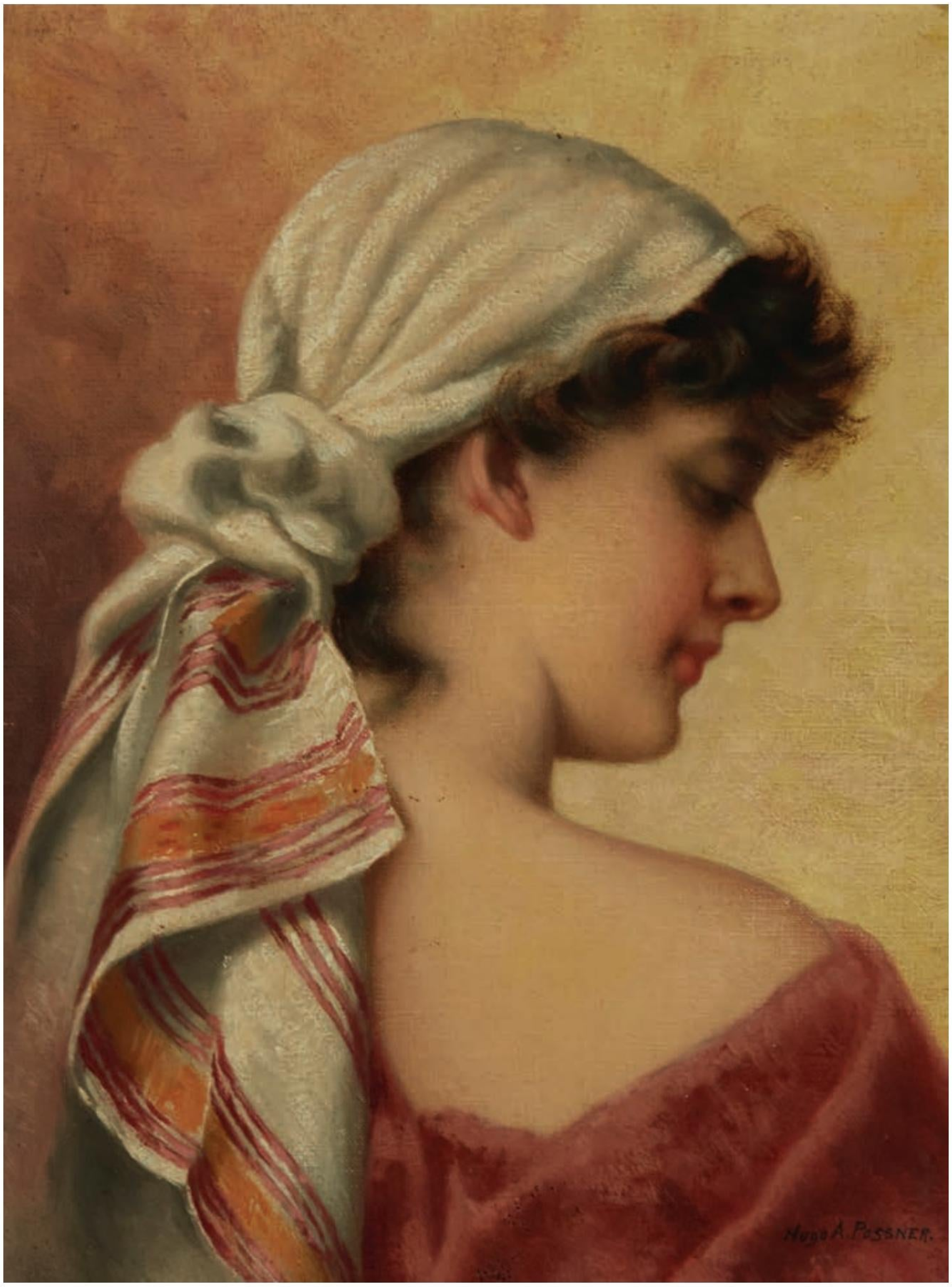
Portrait of a smiling woman

Oil on canvas

Signed and dated indistinctly at the lower right

6.5" H x 5.5" W

$500-700



2216

Hugo A. Possner
(1859-1933)
Woman with headscarf
Oil on canvasboard
Signed lower right: Hugo A. Possner
11.75” H x 8.75” W

$500-700



2217

Edouardo Vitali

(19th century)

Portrait of a woman in white shawl and veil

Oil on canvas

Signed lower right: E. Vitali

7″ H x 5″ W

$700-900

Notes: A torn artist label is affixed to the lower stretcher.

2218

Bernard De Hoog
(1867-1943)
"A Dutch Interior"
Pastel on paper
Signed lower right: B. de Hoog; titled on the frame plaque
Sight: 16.25 x 16.25" W

$700-900



2219

Jacques Weismann
(1878-1962)
"Nude Youth (In Illuminated Room)," 1939
Oil on canvas
Signed, dated, and inscribed lower right: Weismann / Paris; signe
titled, and inscribed with the artist's Paris address, verso
52" H x 39" W

$600-800

ed again,





2220

Franz Emil Krause
(1836-1900)
"Salvaging the wreck on the foreshore below Peel Castle, Isle of Man"
Oil on canvas
Signed and inscribed lower left: Francis Krause / Manchester; titled by repute
Image: 17" H x 28" W

$800-1,200

Provenance: Sold: Christie's, London, England, "Maritime Art," May 18, 2011, Lot 128
Sold: Bonhams, London, England, "The Marine Sale," April 27, 2022, Lot 68





2221

Marie Guillot
(1807-n.d.)
Figures in a boat on a river
Oil on panel
Signed lower right: M. Guillot
8.5" H x 15" W

$800-1,200



2222

Late 18th/Early 19th Century Continental School

Docked boats with figures
Oil on panel
Signed lower right: H. Hank [sic]
11.75" H x 17.5" W

$700-900



2223

Benjamin Williams Leader
(1831-1923)
"The River at Dolgelly, Whales," 1897
Oil on canvas
Signed and dated lower left: B.W.Leader; titled on the frame plaque
16" H x 24" W

$700-900

Provenance: Sold: Roseberys, London, England, "Old Masters & 19th Century Pictures", July 20, 2022, Lot 198



2224

Leo Perla

(1843-1902)
Fishing boats in Italy
Oil on canvas
Signed lower right: Leo Perla
14.5" H x 23" W

$500-700





2225

George Bruestle
(1871-1939)
Autumn landscape
Oil on board
Signed lower left: Bruestle
Sight: 7.5” H x 9.5” W

$500-700

Notes: Inscribed on the frame’s backing paper: George Bruestle / [*e**] Mr. J S. Jeuleius [sic] / 1938



2226

Georges Jeannin
(1841-1925)
Bouquet of red and yellow roses, 1893
Oil on canvas
Signed and dated lower left: G Jeannin
24" H x 29" W

$800-1,200

Provenance: Sold: Material Culture, Philadelphia, PA, "Art 360: Fine, Folk, Outsider, Ethnographic," October 13, 2019, Lot 33



2227

Felix Russmann
(1888-1962)
"Through the Hills"
Oil on canvas
Signed along the lower edge, right of center: Felix Russmann; signed again and titled in ink on a label affixed to the stretcher
14.25" H x 18.25" W

$600-800



2228

Michel Korochansky
(1866-1925)
Sheepherder with his flock
Oil on canvas
Signed lower right: M Korochansky
16.5” H x 13.25” W

$500-700



2229

Sueo Serisawa
(1910-2004)
"The Village Newsstand"
Oil on canvas laid to board
Signed lower left: S. Serisawa; titled on gallery label affixed to the frame's backing board
Sight: 11.5" H x 8.5" W

$800-1,200

Provenance: Dalzell Hatfield Galleries, Los Angeles, CA





2230
Sueo Serisawa
(1910-2004)
"Snow Storm in Chicago"
Oil on canvas laid to board
Signed lower left: S. Serisawa; the artist's name inscribed multiple times verso, possibly in different hands
Sight: 9.5" H x 11.75" W

$800-1,200

Provenance: Dalzell Hatfield Galleries, Los Angeles, CA

2231
Elisee Maclet
(1881-1962)
"Rue d'Orchamps [sic]"
Oil on linen
Signed lower left: E. Maclet; titl
17" H x 21" W

$800-1,200



ed twice, verso



2232

Elisee Maclet
(1881-1962)
House with red roof
Oil on canvas
Signed lower left: Elisee Maclet
20" H x 28" W

$800-1,200





2233
Elisee Maclet
(1881-1962)
Courtyard scene
Oil on Masonite
Signed lower left: E. Maclet
17" H x 12.5" W

$800-1,200



2234

Henry Sene
(1889-1961)
Figure walking beside a small town
Oil on canvas
Signed lower left: Henry Sene
19.5" H x 25.5" W

$800-1,200





2235

Umberto Cacciarelli

(1880-1910)
Gentlemen having tea
Oil on canvas
Signed and inscribed lower right: U. Cacciarelli / Roma
10” H x 14” W

$700-900

Provenance: Sold: Christie’s, London, UK, “Nineteenth Century European Paintings, Drawings, and Watercolors,” February 21, 1989, lot 304


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Condition Reports





1001
Losses to both hands, front of proper left leg, tips of nose and lips, and edges of sanghati, as expected of a piece of this material and age.

1002
Superficial nicks with associated losses to her cheeks and chin. Further losses include her proper right breast, part of both earrings and the heads of the flowers above.

1003
Light superficial abrasions, especially to protruding areas including the front of the belly and the proper right knee, as expected with this material and age. Losses include the center of the torso, the proper right pectoral muscle, and the fingers of proper right hand. Reddish brown patina overall commensurate with age.

1004
Each with a darkened patina, and with very minor superficial abrasions but otherwise in great condition.

1005
Each with superficial abrasion and some nicks and scratches, consistent with age and material. The torso with losses to the tips of the nose and lips, and with orange polychromy remaining. The head with losses to the tips of the nose, lips, and ears. The relief with losses to the fronts of the faces.

1006
Variegated green-brown patina with superficial nicks and scratches overall, as expected of this material and age. Beige encrustation, with some pigment, remaining in recessed areas. The nose has been repaired.

1007
The block with losses to the top and bottom edges, and abrasion to the front of each figure. The relief with losses to the figures' outer limbs, and with a dark patina with white spots in some places.

1008
The torso with spalling in discrete areas with associated losses, including proper left pectoral muscle and proper upper left shoulder. Losses also include parts of the necklace. Chamunda with losses to her proper upper right forehead and front of the torso, perhaps relating to her angled placement in a niche.

1009
Solid cast, the left hand may be a replacement, casting repairs to left ankle.

1010
With shelf wear, scuffs, scratches, and indentations commensurate with age and materials. Scattered cracks and losses. Flaking to the polychrome. Both arms repaired and somewhat loose. A old metal mounting pin protruding from the upper back.

1011
Each in generally good condition with some stress fractures to the wood. The camel lacking the lower portion of its left leg.

1012
With wear, cracks, and surface soiling commensurate with age and material.

1013
Overall good condition with scattered scuffs, scratches, nicks, indentations, and wear at the edges and corners.

1014
Overall good condition with shelf wear, scattered scuffs and scratches, and soiling commensurate with age. Older rubbed wear to green paint and older chip to rim. Possibly later drilled hole through snake head.

1015
Superficial nicks and scratches, as expected of this material and of this age. The two female figures with a rich chocolate patina. The Vishnu with a green patina.

1016
Several casting flaws throughout, its left hand and section of the ribbon are missing.

1017
Superficial wear overall, consistent with material and age.

1018
The bronze heads of Buddha with superficial nicks and scratches consistent with age and material, and a green patina overall. The larger head missing part of its ushnisha. The gilt bronze figure with minor wear. The talisman with an old loss to one hand. The mask with a sticker on the inside reading "1991."

1019
Minor cracks in the midsection, as expected of this material and of this age. Some losses to the finial.

1020
Each overall good condition with rubbed loss to the gilt and oxidation to the bronze commensurate with age.

1021
Some normal wear and losses to the gilding. The clasped hands figure with '34-27' written on the back in red. The haloed figure with '31-7' written on the back in red.

1022
General wear to the surface and most gilding lost. The standing haloed figure with '31-11' written in red on the back. The seated figure with '34-2X' written in red on the back.

1023
General wear and some losses to the gilding. The haloed figure with a sticker 'P 23' in red on the back. The pedestal of the other figure is missing its right hind support and the tip of its ribbon.

1024
Each with oxidation, soiling, inclusions, and rubbed wear to finish commensurate with age, materials, and use. Possible small losses.

1025
Each with oxidation, wear, and soiling commensurate with age and materials. Some stone items with old losses.

1026
Scattered areas of superficial insect damage, with attendant small pigment losses, primarily at the edges and corners, and not affecting the figures. Verso unremarkable. The work is hinged to the back mat with two pieces of hinging tape from the verso of the upper sheet edge.

Unframed

1027
Overall generally good condition. Small areas of wear and pigment flaking with attendant pigment losses, primarily in the lower portion of the image. The edges have been trimmed. Occasional minor creases at the extreme edges and corners. The work is loose, not matted.

Unframed

1028
Overall very good condition. Full margins with deckled edges (perhaps very slightly trimmed along the lower half of the left margin edge). A rich impression with good contrasts. The sheet untreated, with a still-distinct platemark. Slight time staining along the extreme margin edges. Occasional minor foxing at the margin edges, showing mostly on the verso. Hinged to the back mat with linen hinges in two places at the verso of the upper margin edge.

Unframed

1029
The painting in good condition with very minor creases and associated paint losses in the left margin. The wooden cabinet in good condition, with some dust on the exterior overall, and minor staining and abrasions on the top and bottom edges, the interior with fresh colors. The primary interior support with horizontal cracks between the three wooden planks due to movement consistent with age and material.

Painting framed under glass: 17.75" H x 14.75" W x 1" D
Overall of the cabinet, closed: 16.5" H x 18.25" W x 2.25" D

1030
A minor vertical abrasion to the right of the seated figure with some attendant burnishing, visible in the image. On the verso, the number "16" handwritten in blue pencil, and a round sticker with the number "1143" in black ink, both at the upper edge, in addition, a round sticker with a handwritten number notation "1513 C4" at the lower right corner. The sheet is hinged to the back mat with two pieces of hinging tape from the verso of the upper sheet edge.

Unframed

1031
Superficial abrasions with attendant scattered paint loss, primarily visible in areas of white pigment. Some craquelure in the paint, with stratigraphy also visible. Staining in discrete areas, including the center right above the bed, and the upper left corner. Pea-sized paper losses in the extreme left edge, at center, and the lower left corner. The sheet is hinged to the back mat with two pieces of hinging tape from the verso of the upper edge.

Framed under glass: 18.25" H x 14.25" W x 1" D

1032
All in overall great condition, the colors fresh, with no losses or tears. The paper covers of the three albums of color prints with superficial dirt, minor creases, edge tears, and the paper softened due to age. The poster loose, not matted.

All unframed

1033
Each overall good condition. The calendar only has 11 months and is missing the month of August. In addition, pale light staining and scattered handling creases throughout. A horizontal crease along the middle of each sheet, most likely attendant with previous folding. The painting is hinged to the overmat with a long piece of brown paper tape from the verso of the upper sheet edge. A 1.5" H a 2" W area of possible paper repair showing on the verso on the right edge, at center.

Each unframed

1034
Each overall very good condition. The two works on unprimed cotton with soft rippling showing in the unpainted borders, attendant with the materials used. All three works framed floating, either hinged or tipped to the backboards. Not examined out of the frames.

Each framed under Plexiglas: 33" H x 44" W x 1" D (or smaller)

1035
Each overall very good condition. The works are loose, not matted

Each unframed

1036
Overall good condition. The colors good. Minor creases along the upper and lower edges, Trimming along the extreme edges. Remnants scattered along the edges with attendant areas of minor surface skinning, all verso. The sheet is loose, not matted.

Unframed

1037
The book in good condition, bound with some loose folios, all the paintings in great condition with vibrant colors, the ink and gilding for the text also fresh-looking and intact. Both ganjifa are in excellent condition, with no cracks, abrasions, or losses to the pigment. The shadow puppet in great condition, with joints intact, no tears in the perforations, with most of the pigments intact.

1038
Each in overall good condition with dust accumulation, creasing and wear commensurate with age and use. The first with scattered losses to embroidery and a few small holes, and loss to one corner. The second with heavier wear to center, with some losses to embroidery motifs. The dress with wear and losses to embroidery, primarily to sleeves and hem area. With light soiling overall.

1039
Each in overall good condition with dust accumulation, creasing and light wear commensurate with age and use. The first with a few scattered faint stains and dark marks. A few scattered losses to embroidery, primarily to corners and ends. The second with heavier wear and embroidery losses to center section. Scattered light soiling and spots at edges. Scattered dark marks and light staining verso.

1040
Each in overall good condition with dust accumulation, creasing and light wear commensurate with age and use. The first with scattered areas of soiling and dark marks, with a larger watermark-type stain to one end. A few loose embroidery stitches. Scattered dark marks verso. The second with a few scattered marks overall. An area of loss and stitched repair to one side edge. With scattered light creasing and fold lines, and with areas of gathering to some seams.

1041
Four in overall good condition with dust accumulation, creasing and light wear commensurate with age and use. Scattered loose stitching and ravelled edges. Each with a few scattered losses to mirrors, and some with fractures. Scattered light stains. Red textile with fading to side A, and scattered small holes and losses to border strips. Yellow textile with several mirrors coming loose, and scattered holes and extensive losses to reverse fabric.

1042
Each with dust accumulation, creasing and light wear commensurate with age and use. Many with losses to cowrie shells. Scattered loose stitching and ravelled edges, with a few small holes. A few scattered losses to embroidery, and to mirrors, some with fractures. Scattered light stains.

1043
Each with dust accumulation, creasing and light wear commensurate with age and use. Scattered losses to cowrie shells. Scattered loose stitching and ravelled edges, with a few small holes. Each with a few scattered losses to mirrors, some with fractures. Scattered light stains. A few with a single missing tassel.

1044
Each with dust accumulation, light soiling, creasing and light wear commensurate with age and use. Scattered loose stitching and ravelled edges. Some with a few scattered losses to mirrors, and some with fractures. Scattered light stains and some dye transfer.

1045
Restoration to his right arm, right shoe, right knee, and the bottom tip of the robe. Overall wear and losses to the surface.

1046
All four legs have been repaired and reattached.

1047
Overall wear and glaze degradation consistent with use and age. There's restoration visible under the UV light seen on the neck, chest, upper back and underbelly.

1048
Overall good condition. The colors fresh. As mentioned, the sheets are mounted to silk-bordered boards in an accordion format, as issued. Roughly half of the accordion boards have detached from one another along the outermost vertical edges, however, this does not affect the actual paintings. Occasional and very minor surface soiling and/or scattered unobtrusive rice-sized (or smaller) areas of old insect damage, all of which have been touched-in with watercolor. The blue fabric-covered boards outer case with surface soiling and wear commensurate with age and storage.

Overall: 7.5” H x 8.25” W x 1.25” D

1049
With dust accumulation, light soiling, and wear commensurate with age and use. Scattered holes and patched areas to red ground, likely moth damage. Scattered areas of loose embroidery, with some losses, especially to edges. Top edge verso with machine-stitched patched fabric reinforcements. With adhered paper labels verso.

1050
Each with dust accumulation and wear commensurate with age and use. Large panels with a few scattered light spots and small holes. Red panel with discoloration to top edge, with some additional small black marks. Each large panel with hemmed edges with excess turned to reverse, and added strips of adhesive tape. Small runner with scattered light spots and stains, and with wear and loss to fringe cords. Loss of two metal discs.

1051
Old kiln flaws/cracks extending from the underside to the walls, later reinforced with a copper wire.

1052
Each with shelf wear, scattered scuffs, older small chips, and inherent firing flaws commensurate with age. The bronze with brown patination and verdigris throughout. The kendi with a crack that runs through one side of the body, the underside, and the opposing side of the body.

1053
Each overall good condition with shelf wear, scattered minor scuffs, and inherent firing flaws commensurate with age. The lidded jar with cracks throughout the body and soiling. The plate with scattered older flaws and small chips to rim.

1054
Each of the works with regular horizontal and vertical creases from the original folding process, and with occasional scattered short splits or rice-sized holes at some of the intersections, attendant with the folding of such thin paper. The large, galloping horse overall in good condition aside from some scattered and mostly unobtrusive pale stains, roughly 1” diameter (or less), and three pea-sized holes in the background near the left edge. Two rectangles of pale surface soiling, verso, from storage in the folded configuration. The second artwork with a 0.5” H x 1” W triangular paper loss near the left edge, within the upper geometric border. This sheet also with an irregular, quarter-sized brown stain in the upper margin, at left. Time staining along the fold lines, verso. Each sheet is loose, not matted.

Each unframed

1055
Each overall good condition with scattered scuffs and scratches commensurate with age. With scattered small losses to the carved wood elements, possibly lacking some original stone elements as well. One repair surrounding a mounted stone figure at center of panel. Scattered rubbed wear to the painted background.

1056
Each overall good condition with wear, dust accumulation, and minor scuffs commensurate with age. Lids have been affixed and detachment not attempted. Felt and mounting wax applied to undersides of bases.

1057
Overall good condition with wear, dust accumulation, and minor scuffs commensurate with age. Two legs with repaired breaks, one leg with possible hairline crack.

1058
Each overall good condition with wear, dust accumulation, and scattered scuffs and scratches commensurate with age. Scattered small chipped losses or abrasions, and at least three with restoration/repair.

1059
Overall good condition with wear, dust accumulation, and minor scuffs commensurate with age.

1060
Each overall fair to good condition with wear, dust accumulation, and minor scuffs commensurate with age. The amber-toned lady with repair at neck and loss to one hand. The purple lady with scattered chips and losses, most of which are retained with the lot.

1061
Overall good condition with wear, dust accumulation, and minor scuffs commensurate with age. The stand with scattered repairs and remounted panels including the top rail, feet, and side flourishes.

1062
Each overall good condition with wear, dust accumulation, and minor scuffs commensurate with age. A few small losses to applied elements. One piece of wood stand repaired. Each metal backing slightly loose from its mounting. One wire frayed and lacking plug. Wiring should be checked by a qualified electrician prior to use. Moran's does not guarantee the working condition of electronic equipment.

1063
Each overall fair condition with scattered scuffs and scratches commensurate with age. With scattered small losses to the stone and bone elements, with repairs throughout. Cracking and discoloration, with scattered peeling to the painted background.

1064
Each overall good condition with minor shelf wear, dust accumulation, scuffs, and light scratches commensurate with age. One with crack through middle of plaster trunk. Each with a few scattered losses to the stone elements.

1065
Overall good condition with shelf wear, dust accumulation, and minor scuffs commensurate with age. One branch detached and retained with the lot. Possibly with scattered fleabites or small chipped losses. Lid attached to vase with mounting putty.

1066
Each overall good condition with wear, dust accumulation, and minor scuffs commensurate with age. The dragon rider with chipped loss to tail of dragon and another fleabite loss to her robe. Two swiveling on their bases.

1067
Overall good condition with wear, dust accumulation, and minor scuffs commensurate with age.

1068
Overall good condition with wear, dust accumulation, and minor scuffs commensurate with age.
No evidence of restoration or hairlines under illumination. Scattered inclusions in the stone, the largest measuring 0.5" in length. As well, there are two small chips, one to an apex of the flame and one to a horn on a dragon. Mounting putty to the underside of the lid and foot.

1069
Overall fair to good condition with wear, dust accumulation, and scuffs/scratches commensurate with age. Issues and repairs include, but are not limited to: scattered small chipped losses to some carved elements, including the tendrils, and restorations.

1070
Each in overall good condition with light wear, tarnishing, oxidation, and scratches commensurate with age and use. Stones and enamel with scattered abrasions. A few scattered areas of rubbed wear and minor losses to enamel. Two guards with removable metal insert.

1071
Each overall good condition with scattered scuffs, scratches, soiling, and oxidation commensurate with age. One with carved wood component detached from its mounting with a few chipped losses to the wood, a chipped loss and repair to handle, and rubbed wear to gilt. The larger with tarnishing to silver and a red spot to the inset stone element.

1072
Overall good condition with scattered scuffs, scratches, and oxidation commensurate with age. Scattered rubbed wear to enamel and gilt.

1073
Each overall good condition with soiling, scattered scuffs, light scratches, and oxidation commensurate with age. Scattered rubbed wear to the enamel, one with hairline cracks at one corner. Each thumb bead is slightly use, one with cracks.

1074
Each in overall good condition with light dust accumulation commensurate with age and use. Some panels are slightly out of square. Each with scattered minor stitch losses to some areas. The second with creasing, a few splits to weave at right edge below flower, and minor splits to turned edge. The first and the fifth panels are secured with spaced tacking threads. The fifth with blue silk lining and various stamps and labels verso. The third with unfinished edges.

1075
Overall good condition with light dust accumulation and wear commensurate with age and use. One area of appliqué loose from surface. Wear to fabric at edges and at top and bottom of panel, with splits and losses to weave. A couple of pink spots to each side edge, each 1.125” H. Reverse face of fabric coated with stiffening residue.

1076
Each in overall good condition with light dust accumulation commensurate with age and use. Front panel with blue silk strips at seam verso. Reverse of each panel coated with stiffening residue.

1077
Each in overall good condition with light dust accumulation commensurate with age and use. One panel slightly out of round. Center edges of front panels with scattered areas of minor loose and fraying silk embroidery threads.

1078
Each in overall good condition with light wear and dust accumulation commensurate with age and use. Each with a blue silk lining verso. Each with a couple of single loose threads. Light soiling to flycatcher motif on back panel.

1079
Each in overall good condition with light dust accumulation commensurate with age and use. Each with darkening to edges. Each with a few scattered single loose threads. Front pieces with minor loose appliqué elements at center edges. Each with blue silk lining verso.

1080
Each in overall good condition with light dust accumulation commensurate with age and use. Each with blue silk lining verso. Each slightly out of square. Each with scattered loose threads. Back panel with scattered losses to couched metal threads. Each blue lining with scattered spots and small stains overall.

1081
Each in overall good condition with light wear, tarnishing, and dust accumulation commensurate with age and use. Each out of square. Each with a few minor stitch losses and a few loose stitches to edges. Reverse of each panel coated with stiffening residue. Minor stitched repair to front panel seam.

1082
Overall good condition with light dust accumulation commensurate with age and use. A few scattered loose embroidery stitches and a few worn areas of ground fabric. With a green repp fabric lining.

1083
Overall good condition with light dust accumulation commensurate with age and use. Fading to side A. Wear to edges and corners, with some splits and losses, and with paper remnants verso.

1084
Overall good condition with light dust accumulation and light wear commensurate with age and use. With blue silk lining verso. A few scattered small pinholes to lining, with a small hole near one edge.

1085
Overall good condition with light dust accumulation and light wear commensurate with age and use. Scattered loose threads to unfinished edges. With remnants of blue silk to seam verso.

1086
Overall good condition with light dust accumulation and wear commensurate with age and use. Scattered areas of loose metallic threads, and with heavier wear, stitch losses, and tarnish to border. Staining to lower section. With black lining verso.

1087
Overall good condition with shelf wear, scattered minor scuffs, and inherent firing flaws commensurate with age. With previous dealer/collector’s sticker to underside.

1088
Overall good condition with shelf wear, scattered minor scuffs, and inherent firing flaws commensurate with age. The rim with 0.75” long crack. The vase is firmly affixed to base and underside not inspected.

1089
Each overall good condition with shelf wear, scattered minor scuffs, and inherent firing flaws commensurate with age. Issues including but not limited to: rubbed wear and loss to gilt components; the water pitcher lacking lid, with two 0.325” chipped losses to rim and chip to spout; one plate cracked and repaired; some with some minor flaws apparent under black light like scattered touchups, fleabites, or other minor restorations.

1090
Each overall good condition with shelf wear, scattered minor scuffs, and inherent firing flaws commensurate with age. Child figure missing a hand, with repairs to neck, 1.5” long cracks to robe verso, and applied previous dealer sticker verso.

1091
Overall good condition with shelf wear, scattered minor scuffs, and inherent firing flaws commensurate with age. With previous dealer’s sticker to underside.

1092
Each overall fair to good condition with shelf wear, scattered minor scuffs, scratches, and inherent firing flaws commensurate with age. Each with multiple cracks and separations at the junctures to the interior and exterior inherent to the production process. One lion with a pinhead-sized spot of oxidation to the glaze on the upper left leg, recto. Possible repair to one lion as it appears to have been re-adhered to the porcelain base with an adhesive.

1093
Overall good condition with shelf wear, scattered minor scuffs, and inherent firing flaws commensurate with age. With soiling throughout and one applied foot to underside.

1094
Each overall good condition with shelf wear, scattered minor scuffs, scratches, and inherent firing flaws commensurate with age. As well, each with scattered pinholing and pinpoint oxidation to the glaze layer throughout. Scattered kiln and firing flaws throughout each. One vase appears to have areas of possible repair and retouching to the neck with some of the paint flaking off.

1095
Overall good condition with shelf wear, scattered minor scuffs, scratches, and inherent firing flaws commensurate with age. Rubbed wear to the gilt and enameled finish. No evidence of repairs or restorations under blacklight. The wood stand with a break and loss to one foot, causing it to lean.

1096
Each overall good condition with shelf wear, scattered minor scuffs, scratches, and inherent firing flaws commensurate with age. No evidence of repairs or restorations under blacklight for each.

1097
Each overall good condition with scattered scuffs, scratches, nicks, shrinkage cracks, indentations, and separation at joints commensurate with age. Each with rubbed wear to the painted details, scattered scuffs and chips to the lacquer, and a few possible repairs to junctures.

1098
Overall good condition with scattered scuffs, scratches, nicks, shrinkage cracks, indentations, and separation at joints commensurate with age. Left door is unmounted and loose with a 10” long chipped loss to bottom left corner, retained with the lot. One drawer with lifting and chipped losses to the lacquer decoration. Interior with minor soiling. Lacking locking mechanism.

1099
Each overall good condition with shelf wear, scattered minor scuffs, scratches, and inherent firing flaws commensurate with age and use. Each with heavier scratching to the front doors. As well, each with scattered larger cracked throughout the carcasses. Evidence of woodworm for each.

1100
Overall good condition with scattered scuffs, light scratches, indentations, and oxidation commensurate with age. Figure lacking “Kalasa” vase and possibly lacking an original rear panel on base. Rubbed wear to the gilt. Some bending to headpiece elements.

1101
Overall good condition with scattered scuffs, scratches, nicks, shrinkage cracks, indentations, and separation at joints commensurate with age. Both the sculpture and the base have several large cracks to the wood, the largest measuring approximately 9” in length. As well, there are scattered breaks and chips to the wood throughout.

1102
Specks of grime, dirt, wear to the pigment, and craquelure scattered throughout with attendant areas of pigment loss, all commensurate with age. Areas of canvas loss scattered along the edges, the largest measuring 1” along the lower portion of the left canvas edge. Areas of canvas and pigment loss scattered throughout, primarily in the outer edges, and with possible areas of underpainting.

Unframed

1103
Overall good condition with wear, scattered scuffs, scratches, and inherent firing flaws commensurate with age. Issues include, but are not limited to: inherent crazing to the glaze, pinholing, rubbed wear, scattered chips to the foot, and a 3” chip to the foot.

1104
Each overall good condition with scattered scuffs, light scratches, and oxidation commensurate with age. Each with felt applied to underside.

1105
Overall good condition with scattered scuffs, scratches, scuffs, and darkening/oxidation commensurate with age. A few chipped losses to the tree branch ends. The interior with rust and heavy oxidation, with subsequent evenly chipped losses to the iron.

1106
Overall good condition with scuffs and darkening/oxidation to bronze commensurate with age.

1107
Overall fair to good condition with wear commensurate with age. Issues include, but not limited to: accretions, skinning, evidence of silverfish grazing, flaking of the pigments, and evidence of repairs and retouching, primarily in the waves of the two left-most panels. As well, there are punctures and water damage to the verso. Lastly, the silk border fabric with scattered loss of fibers and areas of degradation throughout.

1108
Overall fair to good condition with scattered scuffs, scratches, and wear commensurate with age. Issues and repairs include, but are not limited to: extensive restoration to paper for insect damage with remaining traces of insect grazing, restoration to joints of paper, typical surface soiling, areas of fading and darkening, some losses to surface decoration, and wear to the wood frame. There is a 4″ H x 24″ W areas across two joined panels where there is no decoration, perhaps indicating a missing surface element, does not appear to be from restoration.

1109
Overall fair to good condition with scattered scuffs, scratches, and wear commensurate with age. Issues and repairs include, but are not limited to: extensive restoration to paper for insect damage with remaining traces of insect grazing, restoration to joints of paper, typical surface soiling, areas of fading and darkening, some losses to surface decoration, and wear to the wood frame.

1110
Overall generally good condition. Full margins with deckled edges. The colors lightly attenuated. Very minor insect damage in the left margin. The sheet is framed floating and hinged to the back mat. Not examined out of the frame.

Framed under Plexiglas: 18.5″ H x 13.25″ W x 1″ D

1111
Overall good condition. Full margins with deckled edges. Pale light-staining. The sheet is framed floating and hinged to the back mat. Not examined out of the frame.

Framed under Plexiglas: 18.5″ H x 13.5″ W x 1″ D

1112
The sheet is toned overall. Areas of pale damp staining in the lower right quadrant and in a few places along the left edge and corners. The white pigment along the upper edge and corners with pale pink discoloration. The sheet is loose, not matted.

Framed under glass: 23.75″ H x 15.75″ W x 1.25″ D

1113
Overall good condition with shelf wear, scattered minor scuffs, scratches, and inherent firing flaws commensurate with age. Crazing throughout the glaze layer with losses at the neck exposing the clay beneath. As well, chipping and losses to the glaze layer at the foot. No evidence of repairs or restorations under blacklight.

1114
Overall good condition with shelf wear, scattered minor scuffs, scratches, and inherent firing flaws commensurate with age. Variations in glaze color throughout, likely due to firing method. Pinholing throughout, heaviest at the base of the neck. Some chipping to the white glaze at the foot. One large reverse c-shaped crack to the body, approximately 4.5″ long. No evidence of repairs or restorations under blacklight.

1115
Overall good condition with degradation, cracking, and misshaping of the metal as well as darkening/oxidation to bronze commensurate with an excavated object of antiquity. One of the griffin feet is loosed from its mount and rotates, but still supports the body of the vessel as intended.

1116
Each overall good condition with wear, weathering, degradation, and losses commensurate with age and possible excavation. Most with flaking to exterior.

1117
Each overall good condition with wear, weathering, degradation, and losses commensurate with age and possible excavation. Each with flaking to exterior.

1118
Each overall good condition with wear, weathering, degradation, and losses commensurate with age and possible excavation. Most with flaking to exterior.

1119
Each overall good condition with wear, weathering, degradation, and losses commensurate with age and possible excavation.

1120
Each overall good condition with wear, weathering, degradation, oxidation, and losses commensurate with age and possible excavation. The bowl with detached element.

1121
Each overall good condition with wear, weathering, degradation, and losses commensurate with age and possible excavation.

1122
Each: Overall good condition with wear commensurate with age. Each leaf was previously mounted to paper, and is currently dry mounted to an archival matted folio. Issues include, but are not limited to: some with very small areas of typical fading to gold; each with toning; one with moisture damage and tidelines to the upper and lower right corners; three with fragments of old, previously applied clear tape; each with craquelure and four with attendant areas of flaked losses to paint.

1123
Overall good condition with tarnishing, scratches, and indentations commensurate with age. Evidence of residue/degradation to silver interiors.

1124
Overall good condition with shelf wear, scattered minor scuffs, and inherent firing flaws commensurate with age and weathering. Each with multiple breaks and repairs, staining, soiling, and small chipped losses with flaking to the glaze and decoration.

1125
Overall good condition with even pile-wear, soiling, and typical signs of wear commensurate with age and use. Issues include, but not limited to: scattered small stains, localized areas of moth grazing throughout, a 3" loss to fringe at one corner, and curling and scattered pulled threads to selvage edges.

1126
Overall good condition with even pile-wear, soiling, and typical signs of wear commensurate with age and use. Issues include, but not limited to: a 5" x 5" cut through pile and foundation in "L" shape, and 4" patch near center medallion, 3" losses to either fringe edge, scattered repairs, and a half-dollar sized hole missing pile.

1127
Overall good condition with even pile-wear, soiling, and typical signs of wear commensurate with age and use. Issues include, but not limited to: scattered pulled threads, concentrated to edges. Possibly cut down or rewoven on each end, the blue border with pattern discontinuity. Possible repairs throughout.

1128
Overall good condition with pile-wear, soiling, and typical signs of wear commensurate with age and use. Issues include, but not limited to: abrash, scattered pulled threads, concentrated to edges. Possibly cut down or rewoven on each end, the green border with pattern discontinuity. Possible repairs throughout. Selvedge and cord edges with fraying, particularly at corners. Localized areas of pile wear and scattered fading/soiling. A few scattered tears and repairs, one measuring 9" long.

1129
Overall good condition with even pile-wear, soiling, and typical signs of wear commensurate with age and use. Issues include, but not limited to: some fading to colors, scattered moth grazing, rug reduced in length, a 6" x 6" cut to pile and foundation in "L" shape, opposing repairs to middle edge on either side of rug, approximately 24" long, a few scattered small stains, and fringe edges cut down.

1130
With even pile-wear, soiling, and typical signs of wear commensurate with age and use. Issues include, but not limited to: scattered soiling, numerous older repairs throughout, extensive wear to field, with multiple areas of reweaving, including one 2' section at border and a reattached corner.

1131
With even pile-wear, soiling, and typical signs of wear commensurate with age and use. Issues include, but not limited to: heavy fading, staining, and dye migration throughout, scattered losses to the pile throughout, the largest area measuring 4" long, and fringe edges have been cut with some fraying.

1132
Overall good condition with even pile-wear, soiling, and typical signs of wear commensurate with age and use.

1133
Overall good condition with even pile-wear, soiling, and typical signs of wear commensurate with age and use. Fringe edges trimmed down.

1134
Overall good condition with even pile-wear, soiling, and typical signs of wear commensurate with age and use. Issues include, but not limited to: a 3.5" long hole at central edge, scattered smaller repairs, patches, and localized areas of heavy traffic wear, abrash throughout, and scattered pulled threads.

1135
Overall good condition with even pile-wear, soiling, and typical signs of wear commensurate with age and use. Issues include, but not limited to: fading to colors, wear and loss to fringe edges, underside with strips of burlap stitched to selvage edges, localized areas of moth grazing throughout, the largest area measuring 3" long, and a 6" diameter area of staining.

1136
Overall good condition with even pile-wear, soiling, and typical signs of wear commensurate with age and use. Issues include, but not limited to: scattered moth grazing, fringe edges have been cut down with loose threads, selvage edge with scattered pulled threads and losses, and mild fading to the colors.

1137
Overall good condition with even pile-wear, soiling, and typical signs of wear commensurate with age and use. Issues include, but not limited to: slightly out-of-square, areas of heavier traffic wear, fading to colors, a pea-sized hole near one corner, fringe edges cut with loose threads, and scattered moth grazing.

1138
Overall good condition with even pile-wear, soiling, and typical signs of wear commensurate with age and use. Very minor fraying to fringe edges.

1139
Overall good condition with even pile-wear, soiling, and typical signs of wear commensurate with age and use. Issues include, but not limited to: fringe cut down on one side, the other side cut down 24" long, one corner with moth grazing, scattered loose threads to selvage edge.

1140
Overall good condition with even pile-wear, soiling, and typical signs of wear commensurate with age and use. Issues include, but not limited to: scattered small areas of moth grazing, minor fraying to fringe edges, and losses to two corner tassels.

1141
Overall good condition with even pile-wear, soiling, and typical signs of wear commensurate with age and use. Issues include, but not limited to: fringes have been completely cut, subsequently with loose threads where fringes were, scattered pulled/breaks in the threads at selvage edges, and scattered evidence of moth grazing throughout.

1142
Overall good condition with even pile-wear, soiling, and typical signs of wear commensurate with age and use. Heavy wear to pile with low spots to foundation at center of rug. Small tears and holes throughout, with small repairs.

1143
Overall good condition with even pile-wear, soiling, and typical signs of wear commensurate with age and use. Issues include, but not limited to: fringe edges cut and sewn down with a cord, scattered minor small areas of moth grazing, a few loose threads at selvage edges, and minor abrash to the green ground.

1144
Overall good condition with even pile-wear, soiling, and typical signs of wear commensurate with age and use, with minor moth grazing to edges of rug near fringe.

1145
Overall good condition with even pile-wear, soiling, and typical signs of wear commensurate with age and use. Issues include, but not limited to: length has been shortened, fringe edges cut down, abrash at the border and throughout the center, and a small repair at one edge.

1146
Overall good condition with even pile-wear, mild soiling, and typical signs of wear commensurate with age and use. Issues include, but not limited to: a few scattered pulled threads at fringe edges and linear wear from storage.

1147
Overall good condition with even pile-wear, soiling, and typical signs of wear commensurate with age and use. Scattered paint migration inherent in the making. Wear and losses to the fringe edges.

1148
Overall good condition with even pile-wear, soiling, and typical signs of wear commensurate with age and use. Issues include, but not limited to: missing 1" border plus on either end, with loose threads, scattered pulled threads and fraying to selvage edges, mild fading to colors, and scattered spotting.

1149
Overall good condition with even pile-wear, soiling, and typical signs of wear commensurate with age and use. Scattered pea-sized areas of pile loss.

1150
Overall good condition with even pile-wear, soiling, and typical signs of wear commensurate with age and use. Issues include, but not limited to: pulled threads, one fringe edge cut down, the other with loose threads, scattered moth grazing, fading to colors, and one stripe of abrash to the middle.

1151
Overall good condition with even pile-wear, soiling, and typical signs of wear commensurate with age and use. Issues include, but not limited to: one side from a similar rug and joined together for 35" long, later machined selvage edge and stitched reinforcement to fringe edges, which have been cut down, a 3" diameter repair to middle, a quarter-sized repair to one end near edge, and fading to colors.

1152
Overall good condition with even pile-wear, soiling, and typical signs of wear commensurate with age and use. Issues include, but not limited to: scattered areas of reweaving to the borders that have oxidized to different tone, fringe edges cut down, and a few scattered pulled threads to selvage edges.

1153
Overall good condition with even pile-wear, soiling, and typical signs of wear commensurate with age and use. Issues include, but not limited to: rug has been shortened, scattered repairs, and moth grazing.

1154
Overall good condition with even pile-wear, soiling, and typical signs of wear commensurate with age and use. With three palm-sized areas of staining near an edge. Underside coated in non-slip material, edges reinforced with some foxing.

1155
Each overall good condition with tarnishing and scratches commensurate with age. Older "Japanese" pieces with slightly more tarnishing and wear. Some fading/rubbed wear to gilt-washed items. Wood case overall good condition with scattered scuffs, scratches, nicks, indentations, and dust accumulation commensurate with age. Lacking key. Weight does not include hollow-handled items.

1156
Each overall good condition with tarnishing and light scratches commensurate with age. Each monogrammed at top edges "CSF."

1157
Each overall good condition with tarnishing and light scratches commensurate with age. Weight includes non-silver components. Each monogrammed "T." Insulators have been replaced.

1158
Each overall good condition with tarnishing and scratches commensurate with age. Weight does not include hollow-handled items. Canteen in good condition with shelf wear, scuffs, and scratches throughout.

1159
Important: Overall surface finish in poor condition due to aggressive monogram removal process. Many pieces show a concave area where monogram was over polished. Additional tarnishing and light scratches commensurate with age. The tea knife not engraved. Some pieces with maceration. Weight does not include hollow-handled items.

1160
Overall good condition with tarnishing and light scratches commensurate with age. Functionality of spigot untested, with removed piece to handle and loose from its mounting. Monogrammed "B."

1161
Each overall good condition with tarnishing and light scratches commensurate with age. Chafing stand arms slightly bent so the kettle sits nicely but tilted slightly forward. Each piece with date added to underside "June 6. 1872." Weight includes non-silver components. Ivory insulators have been replaced.

1162
Each overall good condition with tarnishing and light scratches commensurate with age. Weight includes non-silver components. Insulators have been replaced.

1163
Overall good condition with tarnishing and light scratches commensurate with age.

1164
Each overall good condition with tarnishing and light scratches commensurate with age. The tray with some rubbed wear to the silver plating, as well as a 3" long scuff. Insulators have been replaced. Weight does not include silver-plated tray, but does include non-silver components of holloware. Each monogrammed "E."

1165
Overall good condition with tarnishing and light scratches commensurate with age. The tray with scattered minor rubbed wear to the silver plating, revealing base metal. Insulators have been replaced. Weight does not include plated items, but does include non-sterling components of sterling items.

1166
Each overall good condition with tarnishing and light scratches commensurate with age. The basket handle slightly bent out of shape. The bowl with 2" long indentation to bottom. The trivets with rubbed wear to the silver plate, revealing base metal.

1167
Each overall good condition with tarnishing and light scratches commensurate with age. One monogrammed "CFS, one "S."

1168
Each overall good condition with tarnishing and light scratches commensurate with age. Each monogrammed at center of bowl.

1169
Overall good condition with tarnishing and light scratches commensurate with age.

1170
Each overall good condition with tarnishing and light scratches commensurate with age. Seven monogrammed.

1171
Each overall good condition with tarnishing and light scratches commensurate with age. Twelve monogrammed "CFS," six monogrammed "V." Six with gift inscriptions to undersides. Five with sticker ghost/residue to underside.

1172
Each overall good condition with tarnishing and scratches commensurate with age. The case overall good condition with shelf wear and scattered scratches and dust accumulation. Each piece monogrammed "E." Weight does not include hollow-handled items.

1173
Each overall good condition with tarnishing and scratches commensurate with age. Weight does not include hollow-handled items or items of mixed composition.

1174
Each overall good condition with tarnishing and scratches commensurate with age. A few spoons and forks slightly bent. Weight does not include hollow-handled items.

1175
Each overall good condition with tarnishing and light scratches commensurate with age. Case overall good condition with shelf wear and scattered scuffs, scratches, and dust accumulation. Weight includes non-sterling silver and does not include hollow-handled items.

1176
Each overall good condition with tarnishing and light scratches commensurate with age. Some spoons are later additions to the original set, with very slight variation in shape and length. Other pieces possibly later as well. Case overall good condition with shelf wear and scattered scuffs, scratches, and dust accumulation, as well as tears in the leather at corners. Weight does not include hollow-handled items.

1177
Each overall good condition with tarnishing and light scratches commensurate with age. Case overall good condition with shelf wear and scattered scratches, scuffs, and oxidation to brass components. Case personalized "Epright." Weight does not include hollow-handled items.

1178
Each overall good condition with tarnishing and scratches commensurate with age. Weight does not include hollow-handled items.

1179
Each overall good condition with tarnishing and scratches commensurate with age.

1180
Each overall good condition with tarnishing, indentations, and scratches commensurate with age. Each piece over-polished. The creamer with 0.5" diameter dent/puncture and repair. Insulators have been replaced. Weight includes non-sterling components.

1181
Each overall good condition with tarnishing and light scratches commensurate with age. Rubbed wear to the wood handles of each. As well, the handle of the coffee pot is loose at the mounting. Weight includes non-sterling components.

1182
Each overall good condition with tarnishing and light scratches and indentations commensurate with age. Felt applied to undersides.

1183
Overall good condition with tarnishing and light scratches commensurate with age. The piece does not lay perfectly flat as there is a slight bend.

1184
Each overall good condition with tarnishing and light scratches and indentations commensurate with age.

1185
Each overall good condition with tarnishing and light scratches commensurate with age.

1186
Each overall good condition with light tarnishing and light scratches commensurate with age.

1187
Each overall good condition with light scratches and general wear commensurate with age.

1188
Each overall fair to good condition with tarnishing, scratches, and indentations commensurate with age. Base of coffee pot bent and the pot sits at an angle. The sugar dented at the rim and one handle. Scattered other indentations to feet or body to each piece. Insulators have been replaced. Weight includes non-sterling components.

1189
Each overall good condition with tarnishing, light scratches, and indentations commensurate with age. Each bobèche with small chips to edge, wax residue and light soiling. Each base with scattered small dents.

1190
Each overall good condition with tarnishing and light scratches commensurate with age. Each wheel slightly loose from its mounting.

1191
Overall good condition with very minor tarnishing, light scratches, and dust accumulation commensurate with age. The Elijah cup with localized tarnishing to rim interior.

1192
Each overall good condition with very minor tarnishing, light scratches, and dust accumulation commensurate with age.

1193
Overall good condition with shelf wear, minor tarnishing and mild scuffs and scratches commensurate with age.

1194
Overall good condition with minor scuffs and darkening and oxidation to the silver-toned metal commensurate with age. Enamel in good condition.

1195
Overall good condition with tarnishing and light scratches commensurate with age. Indentation to bottom of box. Scattered fleabites to edge of micro mosaic. Weight includes non-silver components.

1196
Each overall good condition with tarnishing and light scratches commensurate with age. One figure lacking axe, three others slightly bent.

1197
Overall good condition with minor scuffs and scratches and mild oxidation to metal. Occasionally, the bird sticks when its cycle is complete, impeding the action of the closing lid. Includes associated winding key. Case unopened and untested for proper functioning of mechanical components. Moran's does not guarantee the working condition of musical instruments.

1198
Each overall good condition with scattered scuffs and scratches commensurate with age. Some strings with a little slack.

1199
Overall good condition with shelf wear, scattered scuffs and scratches, and oxidation commensurate with age. A few gems missing, with scattered gems loose. One with howdah loose, the other leaning. One lacking the floral bouquet in trunk. A few scattered small chips in the wood at figure's feet. The tusks and eyes have been removed, tusk covers and separated gems retained with the lot. Cases in good condition with general shelf wear and minor soiling.

2001
Overall good condition with scattered scuffs and darkening/oxidation to bronze commensurate with age. The stone with pea-sized chipped losses at the bottom edges and felt applied to undersides.

2002
Overall good condition with scattered scuffs, scratches, nicks, shrinkage cracks, indentations, and separation at joints commensurate with age. Scattered small chipped losses to the wood. Evidence of wood worm throughout, with subsequent dusting. The drawer decorations with some fading and soiling.

2003
Overall good condition with scattered scuffs, scratches, nicks, shrinkage cracks, indentations, and separation at joints commensurate with age. Evidence of wood worm, inactive. Tabletop with a ring stain and scattered other stains, the largest measuring 9" x 6". Scattered chipped losses to base and legs near the base. As well, a few chipped losses to tabletop, the longest measuring 3" at the edge.

2004
Overall good condition with scattered scuffs, light scratches, and oxidation commensurate with age.

2005
Each overall good condition with scattered scuffs, scratches, nicks, shrinkage cracks, indentations, and separation at joints commensurate with age. Paint has been stripped with remnants of gesso. Scattered chipped losses, one retained with the lot, with possible repairs. Evidence of inactive wood worm throughout.

2006
Overall good condition with scattered scuffs, scratches, nicks, indentations, and separation at joints commensurate with age. A few scattered small chips in the wood. Some panels slightly loose from their joints. Mirror with scratches and scattered de-silvering. Mirror verso with packing tape applied. As well, foam pads applied verso.

2007
Overall good condition with scattered scuffs, scratches, nicks, and indentations commensurate with age. A few scattered small chips to legs and feet. Minor soiling and spotting to tabletop, with more concentrated scratches and rubbed wear to the finish from use.

2008
Overall very good for age, with some fading and scattered older repairs throughout, with some areas of reweaving. In some cases, border trim added or rewoven. The linen with three 2.5″ long tears in the top.

2009
Overall good condition with scattered scuffs, scratches, and oxidation commensurate with age. Some wear to gilt accents. Marble top with scattered fleabite chips to front edge and rear edge with slightly larger chips, the largest measuring 0.85″ diameter.

2010
Overall good condition with mild oxidation to brass sheeting, scattered scratches, mild soiling, scuffs, nicks, and indentations commensurate with age. Heavy rubbed wear to the gilt. Wear to the edges of the wood backing. De-silvering to mirrors.

2011
Each overall good condition with scattered scuffs, scratches, nicks, shrinkage cracks, indentations, and separation at joints commensurate with age. Scattered small chipped losses to the wood, with rubbed wear and minor losses to gilt and polychrome. Each tray slightly loose at its mounting.

2012
Visual: Overall generally good condition. Dirt and grime commensurate with age. A 1.5″ horizontal surface scratch near the upper edge, at left. Frame abrasion along the lower and right edges.

Blacklight: A 1″ H x 1.5″ W area of touch-up near the upper edge of the upper right quadrant.

Frame: 23.25″ H x 20.5″ W x 3.25″ D

2013
Visual: Fine, stable craquelure throughout, and stretcher bar creases along each side. Rippling to the canvas along the upper edge. Rice-sized or smaller areas of pigment losses in the red drapery of the lower left quadrant. Occasional flecks of stray house paint scattered in the outer edges.

Blacklight: A few pinhead-sized spots of touch-up throughout, with a 1″ H x 0.5″ W area near the lower portion of the right edge. Possible older touch-ups under heavy varnish.

Frame: 29.25″ H x 36.25″ W x 1.5″ D

2014
Visual: Overall generally good condition. Very fine, stable craquelure throughout. Soft, hairline 3″ vertical surface scratches in the upper right quadrant through the wall plaque and background. An approximately 1″ vertical split in the panel with pinhead-sized specks of attendant pigment loss in the lower edge of the lower right quadrant. Occasional rice-sized spots of pigment loss along the upper edge.

Blacklight: Occasional areas of pinhead-sized specks of touch-up throughout, showing primarily in the wall plaque, the figure's face, and a 10″ H x 1.5″ line along the lower portion of the left edge.

Frame: 24.75″ H x 20.75″ W x 3″ D

2015
Visual: Grime, minor varnish discoloration, and fine craquelure throughout, all commensurate with age. A vertical 3.5″ scratch near the left edge, at center. Two pinhead-sized pressure marks near the upper edge, at center. Scattered, small areas of wear and rubbing to the pigment. Frame abrasion along the extreme upper and left edges, with attendant small pigment losses.

Blacklight: Areas of touch-up throughout.

Frame: 34.75″ H x 28.75″ W x 2.25″ D

2016
Visual: Grime, varnish discoloration, and craquelure throughout, all commensurate with age. As mentioned above, the canvas has been relined.

Blacklight: Small areas of touch-up throughout, the largest measuring 1″ H x 1″ W on the torso of the reclining figure.

Unframed

2017
Visual: Overall good condition. Specks of grime and minor varnish discoloration commensurate with age. Areas of unstable craquelure with attendant pinhead-sized or smaller areas of pigment loss.

Blacklight: Areas of touch-up throughout, primarily in the background.

Frame: 30" H x 41.75" W x 4" D

2018
Visual: Dust accumulation, dirt, grime, minor varnish discoloration, and craquelure throughout, all commensurate with age. A 2" long vertical area of pigment loss in the lower portion of the right edge. Scattered areas of rubbing, with attendant pigment wear, primarily in the right half of the work. Frame abrasion along the upper extreme edge.

Blacklight: Areas of touch-up throughout.

Frame: 22.5" H x 33" W x 2" D

2019
Each overall good condition with scattered scuffs, scratches, nicks, small chips, shrinkage cracks, and indentations commensurate with age. Heavy rubbed wear to gilt and painted surfaces. One with crack through base, possibly repaired, and evidence of inactive wood worm. A few losses of cut-glass adornments. Shades overall good condition with minor soiling. Wiring should be checked by a qualified electrician prior to use. Moran's does not guarantee the working condition of electronic equipment.

2020
Overall good condition with scattered scuffs, scratches, nicks, and indentations commensurate with age. Rubbed wear to the gilt and polychrome. A 1.5" crack to lower left in the wood.

2021
Each overall fair to good condition with scattered scuffs, scratches, nicks, shrinkage cracks, indentations, and separation at joints commensurate with age. One with area of repair to shoulder, each with possible repair at arm. Each candelabra slightly loose at its mounting to figure's hand. Rubbed losses to paint and evidence of wood worm. Each with Velcro applied to verso.

2022
Overall good condition with scattered scuffs, scratches, nicks, shrinkage cracks, indentations, and separation at joints commensurate with age. Oxidation to metal hardware. Scattered fleabite chips to the veneer of drop front. Scattered cracks in the veneer throughout with general wear to the finish. Includes key.

2023
Overall good condition with scattered scuffs, scratches, nicks, shrinkage cracks, indentations, and separation at joints commensurate with age. Wiring should be checked by a qualified electrician prior to use. Moran's does not guarantee the working condition of electronic equipment. The key accompanies this lot.

2024
Overall good condition with scattered scuffs, scratches, nicks, shrinkage cracks, indentations, and separation at joints commensurate with age. Possibly repair to stretcher finial. Soiling and dust accumulation throughout. Letterbox unopened and uninspected. Lacking key.

2025
Overall good condition with wear, dust accumulation, and minor scuffs commensurate with age. Scattered small chips and fleabites to shoulder verso and base with scattered scratches to shoulders.

2026
Overall good condition with wear, dust accumulation, and minor scuffs commensurate with age.

2027
Overall good condition with wear, dust accumulation, and minor scuffs commensurate with age. Restoration/overpainting to right hand. and rose, overpainting to surrounding areas. Scattered fleabite chips and minor soiling.

2028
Visual: Overall good condition. A 0.5" black scuff mark in the upper right quadrant, near the figure. A soft, dime-sized pressure mark in the upper right quadrant, visible primarily in raking light.

Blacklight: An approximately 1.25" diameter area of touch-up in the upper right quadrant, to the left of the figure.

Frame: 32.25" H x 46.5" W x 3.5

2029
Visual: Overall good condition. Scattered craquelure and stretcher bar creases along all four sides.

Blacklight: A few rice-sized touch-ups near the outer edges. A heavy application of varnish has been applied.

Framed: 22.5" H x 19" W x 3" D

2030
Visual: Overall generally good condition. Grime and varnish discoloration commensurate with age. A few shallow surface scratches in the sky, the largest measuring 3.5″ towards the center of the right edge. Frame abrasion along the extreme edges, with some areas of attendant pigment loss.

Blacklight: No evidence of restoration.

Frame: 29.25″ H x 36″ W x 1.5″ D

2031
Visual: Overall good condition. Soft stretcher bar creases along the upper and lower edges. Occasional, scattered specks of grime.

Blacklight: Possible areas of touch-up. Difficult to read under heavy and uneven varnish.

Frame: 32″ H x 44″ W x 1.5″ D

2032
Visual: Overall good condition. Fine craquelure showing primarily in the darker pigments. Minor varnish discoloration.

Blacklight: A pinhead-sized spot of touch-up in the upper left corner and a 0.5″ H x 0.75″ W area of touch-up in the lower right corner.

Frame: 34.25″ H x 30″ W x 3.75″ D

2033
Visual: Overall generally good condition. As mentioned above, the canvas is laid to board. Dust accumulation, grime, varnish discoloration, and craquelure throughout, all commensurate with age. Frame abrasion along the upper and right edges.

Blacklight: A 13″ horizontal area of touch-up along the upper edge, primarily at right. Other scattered areas of touch-up in the upper left and right quadrants, the largest measuring 1.5″ H x 2.25″ to the left of the clock.

Frame: 30.5″ H x 28.5″ W x 2″ D

2034
Visual: Overall good condition. Very fine craquelure and stretcher bar creases along each side. Scattered pea-sized or smaller areas of faint discoloration and the surface of the pigment slightly raised, primarily in the outer edges, and attendant with touch-ups. As mentioned above, the canvas has been relined.

Blacklight: Touch-ups scattered primarily in the outer edges, the largest measuring 2.5″ H x 3″ W in the upper left quadrant.

Frame: 45″ H x 33″ W x 3″ D

2035
Visual: Overall good condition. Fine craquelure and minor darkening. Scattered areas of frame abrasion along the left and right edges.

Blacklight: Pea-sized or smaller areas of scattered touch-ups mostly in the outer edges, occasionally along the silhouette of the figures, and in the waves. The largest being a vertical 4.5″ area near the left edge of the upper left quadrant.

Frame: 48″ H x 40″ W x 5″ D

2036
Visual: Overall good condition. Fine craquelure throughout.

Blacklight: Fine lines of crack-fill throughout, concentrated primarily in the lower left and right quadrants. Small lines of touch-up throughout, the largest area measuring 5″ H x 1.5″ W near the window in the upper left quadrant.

Frame: 29.5″ H x 21″ W x 2″ D

2037
Visual: Overall generally good condition. Fine, shallow, stable craquelure throughout.

Blacklight: Occasional pea-sized or smaller spots of touch-up throughout.

Frame: 27″ W x 21.5″ H x 1.25″ D

2038
Visual: Fine, stable craquelure throughout. A few pea-sized spots of pigment loss in the upper right quadrant.

Blacklight: Occasional scattered spots of touch-up, the largest area measuring 4″ H x 2″ W above the seated figure's head in the upper left quadrant.

Frame: 33.75″ H x 41″ W x 3″ D

2039
Visual: Overall good condition. Very fine, mostly unobtrusive, stable craquelure throughout the lower half. An 8″ vertical repaired split to the panel near the left edge of the upper left quadrant.

Blacklight: A few pea-sized or smaller spots of touch-up along the above-mentioned split in the board.

Frame: 46.75″ H x 39.25″ W x 2.25″ D

2040
Visual: Overall good condition.

Blacklight: Areas of touch-up scattered in the woman's hair.

Frame: 18.75" H x 16.5" W x 3" D

2041
Visual: Overall generally good condition. Very fine, stable craquelure. Repaired tears throughout, showing primarily in the background and darker pigments. The canvas has been relined.

Blacklight: Touch-ups throughout, attendant with the repaired tears mentioned above, the longest measuring 3" H in the lower right corner.

Frame: 39.75" H x 33.5" W x 4.75" D

2042
Overall good condition with scuffs, scratches, and wear commensurate with age. Mild soiling to keys. One corner of case with 0.375" chipped loss. With some oxidation, pitting, and rubbed wear to the brass hardware and pedals. Tape applied to bench underside edges. Lacking locking key. Moran's does not guarantee to working condition of musical instruments.

2043
Overall good condition with scattered scuffs, scratches, nicks, and indentations commensurate with age. A few of the drum strikers possibly bent and/or with impaired timing, as well as one of the bell strikers. Some crazing/slight lifting to the inlay. Includes key. Working condition of each moving part unknown. Moran's does not guarantee the working condition of musical instruments.

2044
Overall good condition with scattered scuffs, scratches, nicks, and indentations commensurate with age. Includes winding key. Working condition unknown. Moran's does not guarantee the working condition of clocks and watches.

2045
Each overall good condition with scattered scuffs, scratches, nicks, shrinkage cracks, indentations, and separation at joints commensurate with age. Scattered deeper scratches and indentations to sides, the left side with 8" long area of chipping to the wood and wear to the finish. Soiling to cabinet interiors. Staining to the wood verso, with pencil marked numbers. The top is slightly shaky in its mounting. Upper unit with max residue to top. Includes keys.

2046
Overall fair condition with scattered scuffs, scratches, and oxidation commensurate with age. Rust to upper shelf. Lacking two screws and two replaced, the table subsequently shaken and with a slight lean.

2047
Each overall fair to good condition with tarnishing, oxidation, and scratches commensurate with age. One arm with a repair, tenuously connected. Some bobèches leaning or loose from their mounting. One beaded strand detached at one end. Scattered chipped losses to cut glass elements and beads.

2048
Each overall good condition with wear, dust accumulation, and minor scuffs commensurate with age. The stone with scattered minor abrasions. Each with felt applied to underside. Shades in overall good condition with clean fabric and minor wear to metal armature. Wiring should be checked by a qualified electrician prior to use. Moran's does not guarantee the working condition of electronic equipment.

2049
Overall good condition with scuffs and darkening/oxidation to bronze commensurate with age. Rubbed wear and loss to the gilt with scattered pitting throughout. Working condition unknown. Moran's does not guarantee the working condition of clocks and watches. Lacking key.

2050
Overall good condition with scattered scuffs, scratches, nicks, shrinkage cracks, indentations, and separation at joints commensurate with age. Verso with crazing to the wood finish and four cracks in the wood at corners of marquetry panels, the longest measuring 5.5" long. Rubbed wear to the gilt of mounts with oxidation/darkening to bronze. Includes key on a tassel.

2051
Each overall good condition with tarnishing and scratches, and indentations commensurate with age. Three arms have been reattached and repaired. One bobèche tilted. Some bobèches with wax residue. Each assembled with screwed in components for ease of storage and cleaning. One has a metal piece of reinforcement at the screw mounting to the central component.

2052
Each overall good condition with scattered scuffs, scratches, nicks, shrinkage cracks, indentations, and separation at joints commensurate with age. heavier flaking and losses to the painted frames of each. Each chair has likely been recently reupholstered.

2053
Overall good condition with shelf wear, scattered minor scuffs, and inherent firing flaws commensurate with age. Oxidation to brass stand.

2054
Overall good condition with scuffs and darkening/oxidation to bronze commensurate with age. Scattered areas of rubbed wear or mild degradation to gilt. Wear, oxidation, and scattered loss to the gilt of the lining from use.

2055
Overall good condition with scattered scuffs, scratches, nicks, shrinkage cracks, indentations, and separation at joints commensurate with age. The glass shades with scattered chips and flea bites to the fitter rims. Wiring should be checked by a qualified electrician prior to use.

2056
Overall good condition with minor shelf wear, dust accumulation, scuffs, and light scratches commensurate with age. Minor allover rubbed wear to the gilt finish of the bronze. Scattered small cracks to champlevé enamel decorations. Surmounted decorations are slightly shaken and loose. The front glass cover with small chip and possible repair to upper edge. With adhesive tape applied to underside of feet. Lacking pendulum and back clock cover. Working condition unknown. Moran's does not guarantee the working condition of clocks and watches.

2057
Overall good condition with scattered scuffs, scratches, nicks, shrinkage cracks, indentations, and separation at joints commensurate with age. The legs are currently unassembled, and loose when mounted, causing some shakiness to the structure. The checkerboard with localized area of mild deterioration to the lacquer finished.

2058
Overall good condition with scattered scuffs, scratches, nicks, shrinkage cracks, indentations, and separation at joints commensurate with age. Bronze components with oxidation and rubbed wear to the gilt.

2059
Overall fair to good condition with scattered scuffs and scratches commensurate with age. The dragon, floral components, and bottom panel all loose from their mounting. Rubbed wear to gilt throughout, with oxidation and scattered rust, particularly to dragon and verso. Oxidation to movement, which is lacking the housing. Lacking key. Working condition unknown. Moran's does not guarantee the working condition of clocks and watches.

2060
Overall good condition with scattered scuffs, scratches, nicks, and indentations commensurate with age. More concentrated nicks and indentations to legs and edges. The top with a 2" x 1.5" cracked area of repair. The mounts with heavy rubbed wear to the gilt and mild oxidation/darkening to bronze, with one sabot loose from its mounting. Includes key.

2061
Each overall good condition with scattered scuffs, scratches, nicks, shrinkage cracks, and indentations commensurate with age. Frames are sturdy and unshaken, one leg with 2.5" long crack near the foot. All-over rubbed wear to the gilt and underlayers of white and red, possibly intentionally antiqued. Reupholstered fabric in good condition with minor general wear from age and use.

2062
Each overall good condition with scattered scuffs, scratches, nicks, shrinkage cracks, and indentations commensurate with age. Frames are sturdy and unshaken, one leg with 0.325"- chipped loss to the wood. Reupholstered fabric in good condition with minor soiling and rubbed wear with scattered pulled threads at edges and down filling starting to leak. As well, one seat cushion with localized staining and one faint red stain measuring 3" x 1.5".

2063
Overall good condition with scattered scuffs, scratches, nicks, shrinkage cracks, indentations, and separation at joints commensurate with age. Marble in overall good condition with unfinished verso. Mounts likely re-gilt, with very minor rubbed wear.

2064
Overall good condition. Minor toning and pale mat staining throughout. Pinhead-sized or smaller extremely pale foxmarks scattered throughout the outer edges. A 0.75" vertical tear in the upper edge, at right. A line of thin pale staining along the left edge, most likely from the matting underneath. The sheet is completely mounted to the back mat.

Framed under glass: 24.75" H x 20.75" W x 1.5" D

2065
Overall good condition. Very soft cockling along the upper and lower sheet edges. A preliminary painted sketch for an alternate composition, most likely in the hand of the artist, verso. Strips of old brown paper tape along the verso of the sheet edges. The work is hinged to the overmat with two pieces of white archival tape from the verso of the upper sheet edge.

Framed under glass: 18.5" H x 20.5" W x 2.5" D

2066
Visual: Overall good condition. Very unobtrusive and occasional areas of small craquelure in the impasto of the brown pigment in the upper right quadrant. A pinhead-sized unobtrusive reverse pressure mark in the extreme upper edge, at right, possibly attendant with a nail from the stretcher bar, verso.

Blacklight: No evidence of restoration.

Frame: 25″ H x 22″ W x 3.5″ D

2067
Visual: Overall good condition.

Blacklight: No evidence of restoration.

Frame: 29″ H x 33.5″ W x 2.75″ D

2068
Visual: Overall good condition. A few small and unobtrusive areas of craquelure scattered in the thicker layers of pigment.

Blacklight: No evidence of restoration.

Frame: 34″ H x 44.5″ W x 3.25″ D

2069
Visual: Overall good condition. A few small pinpoint-sized pigment losses scattered primarily in the outer edges.

Blacklight: Small flecks of touch-up scattered along the lower edge and occasionally in the sky.

Frame: 24″ H x 27.5″ W x 4″ D

2070
Visual: Overall good condition. Small areas of occasional craquelure primarily scattered in the darker blue and green pigments.

Blacklight: No evidence of restoration.

Frame: 36″ H x 42″ W x 4″ D

2071
Visual: Overall good condition.

Blacklight: No evidence of restoration.

Frame: 27.75″ H x 24″ W x 2.25″ D

2072
Visual: Overall good condition.

Blacklight: No evidence of restoration.

Frame: 22″ H x 27″ W x 4″ D

2073
Visual: Overall generally good condition. Dirt, grime, and varnish discoloration commensurate with age. A 2″ hairline splint in the panel extending vertically from the center of the upper edge.

Blacklight: A line of touch-up along the above-mentioned split in the panel. Other possible areas of older touch-ups throughout and underneath the varnish.

Frame: 18.5″ H x 14.75″ W x 2.25″ D

2074
Visual: Overall generally good condition. Dirt, grime, and varnish discoloration commensurate with age. A 0.75″ vertical hairline splint in the panel near the upper edge of the upper left quadrant.

Blacklight: A 0.5″ band of touchup around the left and upper edges. Other possible areas of older touch-ups throughout and underneath the varnish.

Frame: 18.5″ H x 14.75″ W x 2″ D

2075
Visual: Overall good condition. A very slight 4.5″ H x 0.5″ W surface scuff with attendant pigment loss directly above the signature. A shallow pressure mark near the upper edge, at center.

Blacklight: No evidence of restoration.

Frame: 44.25″ H x 68.5″ W x 2.75″ D

2076
Overall good condition with minor shelf wear, scuffs, and light scratches commensurate with age. The gilt finish is bright with very minor rubbed wear.

2077
Each overall good condition with scuffs and darkening/oxidation to bronze commensurate with age. Rubbed wear to the gilt. Each rose branch loose from its screwed in mounting. Previous dealer's marking to undersides, one with sticker applied.

2078
Overall good condition with scattered scuffs, scratches, nicks, shrinkage cracks, indentations, and separation at joints commensurate with age. Scattered small chips to veneer at edges. Chipping to rear wood panel verso. One drawer lacking pull. Mirror with some cracks in the veneer and de-silvering. Wiring should be checked by a qualified electrician prior to use. Moran's does not guarantee the working condition of electronic equipment.

2079
Overall good condition with scuffs and scratches commensurate with age. The bronze has been re-gilt. One arm loose, as well, some arms and bobèches are slightly angled or vertically bent out of straight at the mounting. With a few small localized areas of oxidation to the bronze at chain mounts. Wiring should be checked by a qualified electrician prior to use. Moran's does not guarantee the working condition of electronic equipment.

2080
Each overall good condition with scattered scuffs, scratches, nicks, shrinkage cracks, and indentations commensurate with age. Frames are sturdy and unshaken, however one back leg is cracked through and loose, possibly with attempted repair. All-over rubbed wear to the gilt and underlayers of white. Reupholstered velvet fabric in good condition with minor general wear from age and use.

2081
Each overall good condition with scattered scuffs, scratches, nicks, indentations, and separation at joints commensurate with age. More concentrated scratches and nicks to top surfaces and legs. Each slightly shaken. Mild oxidation to metal mounts.

2082
Overall good condition with scattered scuffs, scratches, nicks, indentations, and minor soiling commensurate with age. One side glass panel with a crack. More concentrated scratches with area of bonnet mounting to case. Missing a weight. Includes winding key and cabinet key. Working condition unknown. Moran's does not guarantee the working condition of clocks and watches.

2083
Overall good condition with even wear commensurate with age. Spotting to verso at one corner. Fabric stitched to top verso for hanging. Scattered stains to one corner and along left edge.

2084
Visual: Overall good condition. Very fine stable craquelure throughout, minor varnish discoloration, and darkening commensurate with age. The canvas has been relined.

Blacklight: A 1.5" H x 3" W area of older touch-up in the lower left corner.

Frame: 21.5" H x 16.75" W x 2.5" D

2085
Visual: Overall generally good condition. Specks of grime and minor varnish discoloration, commensurate with age. A vertical hairline split in the panel running down the center, and an approximately 10" vertical split in the lower left quadrant.

Blacklight: Quarter-sized or smaller areas of touch-up along the above-mentioned splits in the panel and along the right edge.

Frame: 24.5" H x 21.25" W x 2.5" D

2086
Visual: Overall good condition. Very fine, stable craquelure throughout, showing primarily in the clouds.

Blacklight: Scattered spots of touch-up along the edges, the largest area measuring 16" H x 0.5" W along the left edge.

Frame: 34.75" H x 28" W x 1.5" D

2087
Visual of each: Overall good condition. Craquelure and varnish discoloration throughout. The first with small flecks of pigment loss scattered throughout the lower portion of the painting.

Blacklight of each: No evidence of restoration. A thick layer of varnish has been applied.

Frame of each: 38" H x 46" W x 2.75" D

2088
Visual: Overall generally good condition. Minor varnish discoloration and craquelure throughout. A pea-sized area of pigment loss in the upper left corner. Scattered frame abrasion along the upper and lower edges.

Blacklight: Touch-ups scattered throughout, primarily in the sky and in the upper right quadrant.

Frame: 47.5" H x 57.5" W x 5" D

2089
Visual: Overall good condition. Scattered craquelure.

Blacklight: Touch-up attendant with a skillfully repaired 1" V-shaped tear in the clump of trees on the bank at right. Two horizontal areas of touch-up along the upper edge, one measuring approximately 2" near the upper left corner and the other measuring approximately 4" near the upper right corner.

Frame: 20" H x 25" W x 3" D

2090
Visual: Overall good condition. Very fine and stable craquelure scattered throughout, showing primarily in the clouds and lighter pigments. Soft frame abrasion along the upper edge.

Blacklight: No evidence of restoration.

Frame: 27.75" H x 40.75" W x 2.25" D

2091
Visual: Overall good condition. A very soft 2" vertical scuff mark with attendant minor pigment loss in the lower right corner. The canvas has been relined.

Blacklight: A few occasional scattered pinhead-sized spots of touch-up throughout the sky.

Frame: 21.75" H x 28.5" W x 4" D

2092
Visual: Stretcher bar creases through the center and along all four sides, and a pea-sized area of pigment loss attendant with the stretcher bar crease at center. Pressure marks, often broken through as punctures, and with attendant pigment losses, primarily in the lowest, one-foot-wide portion of the canvas. A small, 3" H x 3" W abraded area at the lower left corner. A 1" tear in the edge of the canvas upper right. Other minor defects.

Blacklight: No evidence of restoration.

Unframed

2093
Visual: Overall good condition. Soft stretcher bar creases along all four sides and vertically down the center of the image. A small 0.75" area of wear to the pigment directly along the top of the horse's head at the far left. A soft 7.5" surface scuff near the upper edge, at left. A 2" area of very minor frame abrasion at the lower portion of the extreme left edge.

Blacklight: No evidence of restoration.

Frame: 44.5" H x 56.5" W x 2" D

2094
Visual: Overall good condition. Occasional and slight frame abrasion in the extreme lower right corner.

Blacklight: No evidence of restoration.

Frame: 16.25" H x 14.25" W x 2.25" D

2095
Visual: Overall good condition.

Blacklight: No evidence of restoration.

Frame: 32" H x 38.25" W x 2" D

2096
Visual: Overall good condition. As mentioned above, the canvas has been laid to waxed canvas.

Blacklight: Touch-ups scattered throughout the extreme edges, primarily in the corners of the upper left and right quadrants, the largest measuring 4" H x 2.5" W in the form of an upside-down "L-shaped" touch-up in the upper left corner.

Frame: 40" H x 33.75" W x 3.5" D

2097
Each overall good condition with scuffs and darkening/oxidation to bronze commensurate with age. One loose with separation at the torso of the female figure where the two halves are mounted by a screw. The other with arms loose from their mounting with a few other arms and bobèches slightly askew. Scattered rubbed wear to the gilding. Wax residue to bobèches.

2098
Overall good condition with scuffs and darkening/oxidation to bronze commensurate with age. With scattered verdigris and areas of heavier wear to the patina. Wax residue to bobèches.

2099
Each overall good condition with scattered scuffs, scratches, nicks, and indentations commensurate with age. Rubbed wear the gilt and oxidation to the bronze mounts. Upholstery in good condition with some soiling and even fading.

2100
Overall good condition with scuffs and darkening/oxidation to bronze commensurate with age. Moderate rubbed wear to the gilt. Mild scratches to each stone top.

2101
Each overall good condition with minor shelf wear, scuffs, and light scratches commensurate with age. Scattered minor chips and fleabites throughout. One with three broken prisms.

2102
Overall good condition with minor scuffs and darkening/oxidation to bronze commensurate with age. The marble with minor abrasions and chipping along edges. Lacking key. Working condition unknown. Moran's does not guarantee the working condition of clocks and watches.

2103
Each overall good condition with scattered scuffs, light scratches, and oxidation commensurate with age. The pendulum appears to be disconnected and no longer suspended in the proper place. As well, the scepter held by the angel has been lost and there is a replacement constructed out of rolled foil in the child's hands. Scattered waxy residue on the interior of the candle holders. And several chips and repairs to the marble bases of each. Lacking winding key. Working condition unknown. Moran's does not guarantee the working condition of clocks and watches.

2104
Overall good condition with scuffs, scratches, and darkening/oxidation to bronze commensurate with age. One light slightly bent. Rubbed wear to the guilt with dust accumulation. Lacking one shade and one shade cracked. Wiring should be checked by a qualified electrician prior to use. Moran's does not guarantee the working condition of electronic equipment.

2105
Overall good condition with shelf wear, scuffs and scratches, and darkening/oxidation to bronze commensurate with age. Some rubbed wear to the gilt throughout. Horseback figure slightly loose from its mounting. Includes pendulum and key.

2106
Overall good condition with scattered scuffs, scratches, nicks, cracks, and indentations commensurate with age. Scattered chipped losses to the gilt plaster accents, the largest measuring 1" long and revealing the wire armature. Rubbed wear to the gilt throughout. Scattered areas of de-silvering to mirror, concentrated at edges and inner mirror panel.

2107
Each overall good condition with scuffs and darkening/oxidation to bronze commensurate with age. One stem loose from the base. A few lights are bent, loose from their junctures, or leaning. Some wax residue to candleholders and base. Heavy rubbed wear to gilt.

2108
Overall good condition with scattered scuffs, scratches, nicks, shrinkage cracks, indentations, dust accumulation, and separation at joints commensurate with age. Scattered chipped losses at corners. Two upper porcelain plaques with hairline crack through the center. One upper cabinet top panel split in twain and retained with the lot. Includes key.

2109
Overall fair to good condition with scattered scuffs, scratches, nicks, shrinkage cracks, indentations, and separation at joints commensurate with age. Possible repair to the wood top near left hinge measuring 1.5" x 1". Previous dealer markings to underside of top. Oxidation to iron components. Lacking key.

2110
Overall good condition with scattered scuffs, scratches, nicks, shrinkage cracks, indentations, and separation at joints commensurate with age. Wood with scattered fleabite chips at edges. Oxidation to iron hardware. Lacking key.

2111
Overall good condition with scattered scuffs, scratches, nicks, shrinkage cracks, indentations, and separation at joints commensurate with age. Scattered small chipped losses to the wood, concentrated at rear legs and seatback verso. The later added upholstery in good condition with mild soiling and dust accumulation.

2112
Each overall fair to good condition with scattered scuffs, scratches, nicks, shrinkage cracks, indentations, and separation at joints commensurate with age. The three undershelf panels with cracking and warping to the wood. Scattered small splits and chips in the wood throughout. Scattered areas of wood worm evidence, inactive, with subsequent degradation to wood at verso. Drawers later lined with felt and with soiling. Lacking key.

2113
Each overall good condition with scattered scuffs, scratches, nicks, shrinkage cracks, indentations, and separation at joints commensurate with age. A few with loose or detached seat side panels, retained with the lot. One with significant damage to the rush seat. Some with deeper old scratches and chipped losses to ladder back and legs with possible repairs. Some with scattered evidence of wood worm, inactive.

2114
Overall good condition with scattered scuffs, scratches, nicks, shrinkage cracks, indentations, and separation at joints commensurate with age. The tabletop with five 9.5" x 6" rectangular areas of degradation to the finish. As well, with a stress crack through the middle, other areas of finish wear, and scattered stains. The legs and stretcher with indentations and small scattered chipped losses.

2115
Visual: Soft stretcher bar creases along each side, as well as grime, varnish discoloration, and craquelure throughout, all commensurate with age. A 1″ H x 0.25″ W area of wear to the pigment near the upper edge, at left. A 2.25″ vertical scratch on the lower portion of the seated figure's dress, at center. A quarter-sized area of raised pigment, attendant with a previous repair, below the figure's right hand. Frame abrasion along each of the extreme edges with attendant areas of scattered and small pigment losses.

Blacklight: Areas of touch-up throughout, the largest measuring 7.5″ H x 1.5″ W in the dark background of the upper right quadrant, with a related patch, verso.

Frame: 58″ H x 49″ W x 3″ D

2116
Each overall good condition. The portrait of the woman has multiple surface tears along the left edge, the largest being a 2″ diagonal tear in the upper left corner, and a 0.75″ diagonal tear in the upper right corner.

Each framed under glass: 27.5″ H x 24″ W x 2.75″ D

2117
Visual: Fine craquelure throughout. A few rice-sized spots of pigment loss in the right half, and a 0.25″ H x 0.75″ W spot of pigment loss in the upper half towards the center.

Blacklight: Small pinhead-sized spots of touch-up along the right edge.

Frame: 6.75″ H x 6.75″ W x 1.25″ D

2118
Visual: Overall good condition. Fine craquelure throughout. A rice-sized area of surface abrasion and pigment loss in the upper edge, at right, and a small cluster of pinhead-sized spots of pigment loss in the upper left corner. The canvas has been relined.

Blacklight: Areas of old and new touch-up throughout, the largest measuring 7.5″ H x 5″ W on the arm in the lower left quadrant. Lines of crack-fill in the face of the figure.

Frame: 39.75″ H x 34.5″ W x 4.25″ D

2119
Visual: Dust accumulation and varnish discoloration commensurate with age. Craquelure throughout. The canvas has been relined.

Blacklight: A few scattered areas of touch-up, the largest measuring 1″ H x 1″ W in the upper right corner. A heavy application of varnish was applied.

Frame: 25.25″ H x 31″ W x 4″ D

2120
Visual: Overall generally good condition. Dust accumulation, specks of grime, and scattered fine craquelure, all commensurate with age. A 4″ vertical area of wear to the pigment, and with an attendant pea-sized area of stray beige pigment to the left of the background figure in the lower left quadrant. Slight wear to the faces of the figures in the foreground. As mentioned above, the canvas is laid to waxed canvas.

Blacklight: Areas of touch-up along the upper and right edges, the largest measuring 8″ along the upper edge, at center.

Frame: 39.5″ H x 53.5″ W x 3.5″ D

2121
Overall good condition with scattered scuffs, scratches, nicks, and indentations commensurate with age. Upper portion separated from mounting connections above eagle wings, the table subsequently slightly shaken. The gilt finish intentionally antiqued/aged. Repair to marble top, reinforced to underside. Area under top with 8″ x 5″ chipped loss to the wood.

2122
Each overall fair to good condition with scattered scuffs, scratches, nicks, shrinkage cracks, and indentations commensurate with age. The mirror with scattered minor scratches. The frame with scattered repairs, cracks, small chips, and rubbed wear to the gilt.

2123
Overall good condition with scattered scuffs, scratches, nicks, and indentations commensurate with age. The gilt finish intentionally antiqued/aged. The marble top with some shallow scratches, the longest measuring 20″.

2124
Overall good condition with scattered scuffs, scratches, nicks, shrinkage cracks, indentations, and separation at joints commensurate with age. Drink rings and some staining to the finish of the top. One back leg with cracked repair. Soiling to drawer interiors.

2125
Overall good condition with scattered scuffs, scratches, nicks, shrinkage cracks, indentations, and separation at joints commensurate with age. Scattered areas of pea-sized losses to marquetry inly of top surface. Legs with more concentrated indentations and a few localized areas of chipped losses, the largest measuring 0.25″ diameter.

2126
Overall good condition with scattered scuffs, scratches, nicks, shrinkage cracks, indentations, and separation at joints commensurate with age. The top later added with two 24” cracks in the finish. A 3” long crack in the wood to front above cabinet. Some chipped losses to the wood at corners. Scattered rubbed wear to japanned details. Includes key.

2127
Each overall good condition with scattered scuffs, scratches, nicks, shrinkage cracks, indentations, and separation at joints commensurate with age. Terrestrial lacking meridian band. Each with inhibited motion of polar ring every 180 degrees. A few scattered cracks to polar rings. Terrestrial with three 3” long cracks radiating from arctic pole, with slight lifting. Three of the wood supports with repaired cracks.

2128
Overall good condition with scattered scuffs, scratches, nicks, and indentations commensurate with age. One with two pin-sized holes drilled into armrest terminals. Each reupholstered in good condition with a few scattered small spots, mild fading, and dust accumulation.

2129
Overall good condition with scattered scuffs, scratches, nicks, shrinkage cracks, indentations, oxidation to metal components, and separation at joints commensurate with age. The bonnet with 6” of loss to veneer strip on left side and pitting to gilt finials, which are slightly leaning in their mounting. Right side of case with 15.75” long crack/split in the wood. Rubbed wear and soiling to dial, particularly to painted moon phase dial. Working condition unknown. Moran’s does not guarantee the working condition of clocks and watches.

2130
Overall fair to good condition with scattered scuffs, scratches, nicks, shrinkage cracks, indentations, and separation at joints commensurate with age. Scattered chipped losses to the screen panels, each with cracking to the lacquer throughout. Imperfections inherent in the assembly affecting the original painted elements. Scattered repairs.

2131
Overall good condition with scattered scuffs, scratches, nicks, shrinkage cracks, indentations, and separation at joints commensurate with age. With scattered rubbed wear and losses to the finish. One rear corner with 0.25” loss to wood. A few components that the inner compartment lids rest on are unmounted, retained with the lot. Repair to one foot. Lacking key.

2132
Overall good condition with scattered scuffs, scratches, nicks, shrinkage cracks, indentations, and separation at joints commensurate with age. The top with crack through the cent of the veneer, with scattered small chips at edges and two pea-sized losses to brass inlay with a 0.5” area of lifting. Two legs with cracks and separating from their mounting, subsequently the table sits unevenly.

2133
Overall good condition with scattered scuffs, scratches, and minor soiling commensurate with age. General wear and creasing to seat cushions leather.

2134
Overall good condition with minor scuffs and darkening/oxidation to bronze commensurate with age.

2135
Overall good condition with scattered rubbed wear to the patination.

Framed: 17.25” H x 29” W x 1.75” D

2136
Each overall fair to good condition with heavy tarnishing, rubbing, soiling and scratches commensurate with age. Each arm detachable, most slightly loose in their mounting. One with a re-soldered repair to top panel and small loss to one side. Wear and loss to finish of faux candle components. Wiring should be checked by a qualified electrician prior to use; needs rewiring. Moran’s does not guarantee the working condition of electronic equipment.

2137
Overall good condition with shelf wear commensurate with age. With penciled numbers to back endpaper gutter. Dust jacket in good condition with two penciled marks to spine, mild rubbed wear at corners and edges, and scattered scratches. Dust jacket front flap with small stain. Case in overall good condition with minor shelf wear.

2138
Each overall good condition with shelf wear, dust accumulation, and toning to page edges commensurate with age. Each with bumping to spine ends and corners, a few volumes with attendant rice-sized chipped losses to the leather. Tanning to spines. First volume with offsetting from edition page. Fraying and wear to page markers, some detached.

2139
Each with wide (possibly full) margins. "Eagle Owl" with a pea-sized stain in the upper left quadrant at the left edge. Not examined out of the frame. "Eastern Great Horned Owl" with pale toning and some scattered soft handling creases. Occasional pale old damp stains, the largest measuring 1.25" H x 5.5" W in the upper left corner of the sheet, none affecting the image. Two very soft vertical creases along the right margin edge. The sheet is loose, not matted.

"Eagle Owl" framed under Plexiglas: 28.25" H x 24.25" W x 1" D
"Eastern Great Horned Owl" unframed

2140
Each with wide (possibly full) margins. "Long Eared Owl" with very pale light-staining and unobtrusive soft handling creases. Occasional pinhead-sized foxing, with a dime-sized cluster above the owl's head. A 2" diagonal fold at the upper left margin corner. Original binding holes along the right margin edge. Old brown paper tape at the verso of the upper margin corners. The sheet is loose, not matted. "Hawk Owl" with small, soft handling creases throughout and an approximately 11" vertical soft crease in the lower portion of the left margin edge. Two 1" vertical tears at the upper margin edge, not affecting the image.

"Hawk Owl" framed under Plexiglas: 28.25" H x 24.25" W x 1.25" D
"Long Eared Owl" unframed

2141
Overall fair condition with scattered scuffs, scratches, nicks, shrinkage cracks, indentations, and separation at joints commensurate with age. An 8" long split in the wood top, with scattered staining and fading to the finish. Two legs with cracks near mounting junctures. Chipping to feet. Table subsequently shaken.

2142
Overall fair to good condition with scattered scuffs, scratches, nicks, shrinkage cracks, indentations, and separation at joints commensurate with age. The top with allover staining, scratches, degradation to the finish, slightly warped, and with a 3" x 1" repair to one corner. One drawer with 2.5" chipped loss near mounting of locking mechanism. Oxidation to brass components. Lacking key.

2143
Toning throughout, pea-sized or smaller areas of reverse staining, scattered foxing, and surface soiling to both the recto and verso of the sheet. The colors and ink attenuated. The sheet has been cut vertically down the center and the two halves reattached with a piece of thick brown tape, verso. Small tears and paper losses along each extreme edge, the largest area of loss being a 0.75" area on the lower portion of the left edge. Handling and folding creases throughout, commensurate with age and use. The sheet is loose, not matted.

Framed under glass: 16" H x 19" W x 3" D

2144
Overall good condition with scattered scuffs, scratches, and oxidation and all-over verdigris commensurate with age and weathering from outdoor use. Some rust and oxidation to mounting pole and bracket.

2145
Overall good condition with scattered scuffs, scratches, and oxidation and all-over verdigris commensurate with age and weathering from outdoor use. Some rust and oxidation to mounting pole and hardware.

2146
Overall good condition with dust accumulation, minor scuffs, and wear commensurate with age. Inherent surface-reaching fractures, inclusions, and abrasions in various stones throughout.

2147
Overall good condition with occasional specks of grime, surface scratches, scattered areas of minor wear to the pigments, craquelure, and abrasion along the extreme edges and corners with attendant loss to the wood panel, small chunks of panel loss on two of the Russian icons, all commensurate with age.

2148
Overall good condition with scuffs and darkening/ oxidation to bronze commensurate with age. One figure slightly loose from its mounting.

2149
Overall good condition with scuffs and darkening/ oxidation to bronze commensurate with age. With dust accumulation.

2150
Overall good condition with scuffs and darkening/ oxidation to bronze commensurate with age. Rubbed wear to the patina, with scattered areas of verdigris at figure's feet. Sword slightly bent.

2151
Overall good condition with scuffs, dust accumulation, and darkening/oxidation to bronze commensurate with age. Scattered minor instances of rubbed wear to the patination.

2152
Overall good condition with scuffs and darkening/oxidation to bronze commensurate with age. The plinth with chipped losses at corners.

2153
Overall good condition with scuffs, scratches, and darkening/oxidation to bronze commensurate with age. Plinth with scattered small imperfections at edges.

2154
Overall good condition with scuffs and darkening/oxidation to bronze commensurate with age.

2155
Overall good condition with minor scuffs and darkening/oxidation to bronze commensurate with age.

2156
Overall good condition with scuffs and darkening/oxidation to bronze commensurate with age. Felt applied to underside, with two previous dealer's stickers.

2157
Overall good condition with added doors, scattered scuffs, scratches, nicks, and indentations commensurate with age. With a 1.75" chipped loss to lower left of surround. Scattered rubbed wear to lacquer at edges, with more concentrated scratches and wear to top of surround. Lower 1" margin of cut velvet with heavy rubbed wear. The cabinet doors are later-added. Includes key.

2158
Overall good condition with scattered scuffs, scratches, nicks, shrinkage cracks, indentations, and separation at joints commensurate with age.

2159
Overall good condition with scattered scuffs, scratches, nicks, and indentations commensurate with age. The base of the case with chipped losses along front edge of the apron. Including winding key and front cabinet door key. Working condition unknown. Moran's does not guarantee the working condition of clocks and watches.

2160
Overall good condition with scattered scuffs, scratches, nicks, indentations, and minor soiling commensurate with age. Heavy rubbed wear to the silvering of the dial. The case with chipped losses to topside of bonnet, which has been repaired and reattached. As well, a repair to the wood at right side of bonnet. Missing weight and one dial hand. Lacking winding key, but including cabinet key. Working condition unknown. Moran's does not guarantee the working condition of clocks and watches.

2161
Overall good condition with scattered shelf wear, scuffs, and scratches commensurate with age. The metal components with scattered rubbed wear and loss to gilt and subsequent oxidation. Rear panel slightly warped. Including two winding keys, one case key, and pendulum. Working condition unknown. Moran's does not guarantee the working condition of clocks and watches.

2162
Overall good condition with scattered scuffs, scratches, soiling, and dust accumulation commensurate with age. A few scattered small chipped losses throughout, with quarter-sized paint loss to to forehead, small chips to paint of nose, and a deeper chip to lapel measuring 1.5" H x 0.75" W.

2163
Overall good condition with scattered scuffs and scratches commensurate with age.

2164
Overall good condition with scattered scuffs and scratches commensurate with age.

2165
Overall good condition. Case in good condition with scattered minor scratches to glass and general shelf wear.

2166
Overall good condition with shelf wear, scattered minor scuffs, and inherent firing flaws commensurate with age. With crazing to the glaze throughout.

2167
Each overall good condition with shelf wear, scattered minor scuffs, and inherent firing flaws commensurate with age. Each with some rubbed wear to the gilt accents. Dust accumulation and minor soiling to interiors.

2168
Each overall good condition with shelf wear, scattered minor scuffs, and inherent firing flaws commensurate with age. One with repair to neck of fiddle.

2169
Each overall good condition with shelf wear, minor soiling and dust accumulation, scattered minor scuffs, and inherent firing flaws commensurate with age. Some counterweights not exactly calibrated for nodding action. One figure with left hand possibly restored.

2170
Overall good condition with shelf wear, scattered minor scuffs, and inherent firing flaws commensurate with age. Small chip to beak. With adhesive tape applied to underside.

2171
Each overall good condition with shelf wear, scattered minor scuffs, and inherent firing flaws commensurate with age. The urn with scattered chipped losses to the garland and repair to one of the goat masks at the horn and ear. Tureen with chipped loss to the cross at the top of the lid finial.

2172
Overall good condition with dust accumulation and very unobtrusive surface scratches commensurate with age.

Frame: 10.5” H x 13.5” W x 1.5” D

2173
Each overall good condition with shelf wear, scattered minor scuffs, and inherent firing flaws commensurate with age. Scattered very minor rubbed wear to the gilt details.

2174
Each overall good condition with shelf wear and very mild rubbed wear to he gilt commensurate with age. Each with original manufacturer underglaze marks disguised and previous dealer tags applied to underside.

2175
Each overall good condition with shelf wear, scattered minor scuffs, and inherent firing flaws commensurate with age. Touch-up repair to the cobalt section of vase finial.

2176
Each overall good condition with minor shelf wear, scuffs, and light scratches commensurate with age. Two goblets with fleabites to rim. Scattered areas of rubbed wear and loss to the gilt, particularly around rims and base edges as well as pitcher handle and rim. Each with mounting putty remnants to underside edges.

2177
Each overall good condition with minor shelf wear, scuffs, and light scratches commensurate with age. Some pieces with scattered fleabites to the rim. One sherry broken at the stem, retained with the lot.

2178
Each overall good condition with minor shelf wear, scuffs, and light scratches commensurate with age. The Rabelais with fleabite to rim. One of the unmarked decanters with a few fleabites to rim and stopper bottom. The Later added stopper with the Dom Perignon decanter has losses to the cork and cork residue to interior at the neck.

2179
Each overall good condition with shelf wear and inherent firing flaws commensurate with age. Two older variations of dinner plates hand-painted with inherent imperfections. One gravy underplate broken and repaired.

2180
Each overall good condition with shelf wear, scattered minor scuffs, and inherent firing flaws commensurate with age. Two service plates and four dinner plates with pea-sized or 0.325” chipped loss to underside, one with chip to rim. Round chop plate with 0.75” chipped loss to underside. One saucer with small chipped loss to rim.

2181
Each overall good condition with shelf wear, scattered minor scuffs, and inherent firing flaws commensurate with age. Serving platter with a 1.75” x 1.25” area of splattered black staining.

2182
Overall good condition with minor shelf wear, scuffs, and light scratches commensurate with age. Vase has a slight lean to one side. Some crazing to the enamel on the bronze.

2183
Each overall good condition with minor shelf wear, scuffs, and light scratches commensurate with age. One underplate with a pea-sized angular chipped loss at center of the underside, not surface-reaching. Footed bowl with fleabites to feet.

2184
Overall good condition with scattered scuffs, scratches, and oxidation commensurate with age. Monogrammed in the overlay to lid “ASM.”

2185
Each overall good condition with scuffs and tarnishing/oxidation to bronze commensurate with age. One with five bobèches and nozzles detached and retained with the lot, the other with one loose in its mounting and leaning slightly. Wax residue to bobèches.

2186
Overall good condition with scuffs and darkening/oxidation to bronze commensurate with age. Scattered rubbed wear and losses to gilt, concentrated on figure, handle, and middle of pitcher body.

2187
Overall good condition with scuffs, dust accumulation, and darkening/oxidation to bronze commensurate with age. Wiring should be checked by a qualified electrician prior to use. Moran's does not guarantee the working condition of electronic equipment.

2188
Overall good condition with tarnishing, light scratches, and indentations commensurate with age.

2189
The bronze overall good condition with scuffs and darkening/oxidation to bronze commensurate with age. As well, verso with drip in patination measuring 5" long. The base overall good condition with chipped losses to beads of corners. As well, with scattered mounting residue to crevices of applied white components. Bronze is loose from its mounting, with attendant wear to the top of pedestal around juncture points.

2190
Overall good condition with scuffs, scattered rubbed wear to the gilt, and darkening/oxidation to bronze commensurate with age. Felt feet and two previous dealer's stickers applied to underside.

2191
In very good condition overall with a shallow 1/4" polished chip to underside of one corner of shade (not visible when in place), dirty marks, and a few minor scuffs to shade. Heavy losses and scratches to silver patina on base. Dirt and dust in crevasses between metal and glass. Lamp has been rewired. Wiring should be checked by a qualified electrician prior to use. Moran's does not guarantee the working condition of electronic equipment.

2192
Each overall good condition with minor shelf wear, scuffs, and light scratches commensurate with age. Mild oxidation to brass components. Lacking wall-mounted screws and possibly other mounting hardware. Wiring should be checked by a qualified electrician prior to use. Fraying to end of cords. Moran's does not guarantee the working condition of electronic equipment.

2193
Each overall good condition with minor shelf wear, scuffs, and light scratches commensurate with age. Traces of mounting residue to undersides.

2194
Overall good condition with scattered scuffs, wear to the leather, oxidation, and minor scratches commensurate with age and use. Scattered white marks to exterior. Heavier wear to exterior trim, with a few scattered breaks/splits and slight damage to edging trim. Slight distortion to left side latch, still functional. Dark staining to handle with a few scattered small splits to leather. Scattered light soiling and marks to interior and to webbing straps. Lining detached in some corners and at a small area at lid edge. Tray with scattered minor marks/light soiling and a few stains.

2195
Overall good condition with scattered scuffs, wear to the leather, oxidation, and scratches commensurate with age and use. Scattered white marks to exterior. A couple of splits to trim, with scattered scuffs overall. Scattered dust and marks to interior.

2196
Overall good condition with scuffs and darkening/oxidation to bronze commensurate with age. Scattered scuffs to base.

2197
Overall good condition with scuffs, dust accumulation, and darkening/oxidation to bronze commensurate with age. Felt applied to underside.

2198
Overall good condition with scuffs and darkening/oxidation to bronze commensurate with age. With mounting residue to underside of feet of base.

2199
Overall good condition with scuffs and darkening/oxidation to bronze commensurate with age. With previous dealer's sticker to underside.

2200
Overall good condition with scuffs and darkening/oxidation to bronze commensurate with age.

2201
Overall good condition with dust accumulation, scuffs, and darkening/oxidation to bronze commensurate with age.

2202
Overall good condition with scuffs and darkening/oxidation to bronze commensurate with age. More concentrated rubbed wear to paint at to verso of figure and oxidation at right earring of figure. Adhesive felt applied to underside.

2203
Overall good condition with scuffs and darkening/oxidation to bronze commensurate with age. Mild rubbed wear to edges of base.

2204
Overall good condition with possible scattered scuffs and mild darkening/oxidation to bronze commensurate with age.

2205
Overall good condition with scuffs and darkening/oxidation to bronze commensurate with age. Mild rubbed wear to edges of base.

2206
Overall good condition with scuffs and scratches commensurate with age. Localized areas of abrasions to the frosted glass from leaned storage. Corners with some chipping and edges with fleabites throughout.

2207
Overall good condition with scuffs and darkening/oxidation to bronze commensurate with age. Some rubbed wear to the patina throughout.

2208
Overall good condition with scuffs and darkening/oxidation to bronze commensurate with age. Rubbed wear to the patina throughout.

2209
Overall good condition with scattered minor scuffs and slight darkening/oxidation to bronze commensurate with age. One 0.75″ long scuff to spine of figure.

2210
Overall good condition with minor scuffs and slight darkening/oxidation to bronze commensurate with age.

2211
Overall good condition with scuffs and darkening/oxidation to bronze commensurate with age. Some rubbed/oxidized loss to patina at figure's head and upper torso.

2212
Visual: Overall good condition. The first initial of the artist's signature is faded. A pea-sized spot of grime at the center of the upper edge.

Blacklight: No evidence of restoration.

Frame: 9″ H x 11″ W x 1.75″ D

2213
Visual: Overall good condition. Very fine stable craquelure throughout. A 1″ W surface scratch in the lower left corner.

Blacklight: Occasional scattered pinhead-sized spots of touch-up throughout.

Frame: 17.5″ H x 15.5″ W x 1.5″ D

2214
Overall generally good condition. Slight toning and surface soiling to the paper. A soft 1″ diagonal surface scuff in the upper right corner. Not examined out of the frame.

Framed under glass: 10.5″ H x 11.25″ W x 1.25″ D

2215
Visual: Overall good condition. Fine, stable craquelure throughout. A pea-sized spot of pigment loss in the lower left corner.

Blacklight: Occasional areas of touch-up throughout, the largest measuring 1″ H x 1.25″ W to the right of the figure's face.

Frame: 9.75″ H x 11″ W x 3″ D

2216
Visual: Overall good condition. Occasional, very fine and stable craquelure showing in the lower right quadrant.

Blacklight: No evidence of restoration.

Frame: 17″ H x 14″ W x 1.5″ D

2217
Visual: Overall good condition. Very fine, unobtrusive lines of craquelure in the figure's face. Very slight rippling to the canvas.

Blacklight: No evidence of restoration.

Frame: 12.75″ H x 10.25″ W x 2.5″ D

2218
Overall good condition. Not examined out of the frame.

Framed under glass: 25″ H x 25″ W x 3″ D

2219
Visual: Overall generally good condition. Small areas of fine craquelure scattered throughout, showing primarily in the darker pigments. A 0.5″ H x 0.25″ W pigment loss in the figure's shadow of the upper left quadrant. Frame abrasion with occasional pinhead-sized (or smaller) specks of pigment loss at the extreme upper and lower edges.

Blacklight: No evidence of restoration. A thick application of varnish has been applied.

Frame: 58.75″ H x 43″ W x 5″ D

2220
Visual: Overall good condition. Specks of grime and varnish discoloration commensurate with age. A 0.5" scratch above the ruins of the upper left quadrant. The canvas is slightly loose from the strainer.

Blacklight: Older and newer areas of touch-up throughout, primarily in the lower left quadrant.

Frame: 20.5" H x 31" W x 2.25" D

2221
Visual: Overall generally good condition. Specks of grime, varnish discoloration, and fine craquelure showing primarily in the sky, all commensurate with age. A pea-sized spot of pigment loss with attendant touch-up in the lower left corner. Frame abrasion along the right edge.

Blacklight: Occasional newer and older touch-ups throughout, primarily in the lower left corner.

Frame: 17.25" H x 23.75" W x 3.25" D

2222
Visual: Overall good condition. Occasional specks of grime and minor varnish discoloration.

Blacklight: Spots of touch-up throughout, primarily in the clouds, the largest measuring 0.75" H x 1.25" W near the center of the work.

Frame: 21.25" H x 27" W x 3" D

2223
Visual: Overall good condition. Very fine, stable, unobtrusive craquelure throughout, showing primarily in the sky.

Blacklight: Overpaint in the darker pigments on the cows near the center of the work.

Framed under glass: 23.25" H x 31.25" W x 3" D

2224
Visual: Dust accumulation, specks of grime, dirt, and varnish discoloration, all commensurate with age. Craquelure throughout, and areas of unstable craquelure with attendant pinhead-sized or smaller areas of pigment loss, primarily throughout the lower half of the work. Stretcher bar creases along all four sides, and with an attendant 15.5" horizontal scratch with attendant pigment loss along the upper stretcher. Two small pea-sized reverse pressure marks near the lower edge, at center. The canvas is rippled throughout, attendant with the canvas being loose from the strainers.

Blacklight: No evidence of restoration.

Frame: 20.5" H x 28.5" W x 3" D

2225
Visual: Overall generally good condition. Dirt, grime, and varnish discoloration commensurate with age.

Blacklight: A dime-sized spot of touch-up in the extreme upper left edge.

Frame: 11" H x 13" W x 1" D

2226
Visual: Areas of stable craquelure scattered throughout and stretcher bar creases showing along each side. A 1" scratch in the canvas in the upper right corner, and a small tear in the extreme upper right corner. Occasional pinhead-sized or smaller spots of pigment loss scattered throughout.

Blacklight: Occasional pinhead-sized spots of touch-up along the upper edge. Some red pigments fluoresce under blacklight.

Frame: 33.75" H x 38.75" W x 3.5" D

2227
Visual: Overall generally good condition. Craquelure throughout and minor stretcher bar creases along each side. A small reverse pressure mark in the lower left corner.

Blacklight: No evidence of restoration.

Frame: 21.75" H x 24.75" W x 2.25" D

2228
Visual: Overall good condition. Specks of grime and occasional very fine stable craquelure with heavier areas in the lower left quadrant.

Blacklight: A line of pinhead-sized spots of touch-up along the upper edge.

Frame: 22.25" H x 18.25" W x 3.25" D

2229
Visual: Overall good condition.

Blacklight: No evidence of restoration.

Frame: 18.75" H x 15.75" W x 2.5" H

2230
Visual: Overall good condition.

Blacklight: No evidence of restoration.

Frame: 19.5" W x 17.25" W x 2.5" D

2231
Visual: Overall good condition. Stable craquelure throughout, primarily showing in the sky.

Blacklight: No evidence of restoration.

Frame: 27″ H x 30.25″ W x 3.5″ D

2232
Visual: Overall good condition.

Blacklight: No evidence of restoration.

Frame: 29.25″ H x 36.25″ W x 3″ D

2233
Visual: Overall good condition.

Blacklight: No evidence of restoration.

Frame: 18.75″ H x 24.25″ W x 2.5″ D

2234
Visual: Overall good condition. A few scattered and unobtrusive pinhead-sized or smaller areas of pigment loss.

Blacklight: A few areas of touch-up scattered in the upper left quadrant, the largest measuring approximately quarter-sized, near the left edge, above the tree.

Frame: 30″ H x 36″ W x 5″ D

2235
Visual: Overall good condition. A rice-sized abrasion with attendant pigment loss in the upper right corner.

Blacklight: No evidence of restoration.

Frame: 19.5″ H x 23.25″ W x 3.5″ D

8004
Overall good condition with scattered scuffs, scratches, nicks, shrinkage cracks, indentations, and separation at joints commensurate with age. Rubbed wear and scattered losses to the gilt. Scattered chipped losses to the gesso at tabletop edges and legs.

8005
Each overall good condition with scattered scuffs, scratches, nicks, shrinkage cracks, indentations, and oxidation commensurate with age. Some areas of lifting/warping to bronze borders. Scattered bronze mounts missing from flutes in the supports, a few remounted and with glued residue around edges. The undershelf with burned marks to parquetry surface. As well, the same stand with two faint stains to marble top measuring roughly 2.5″ diameter each.

8006

8007
Each overall good condition with scattered scuffs, scratches, nicks, shrinkage cracks, indentations, and separation at joints commensurate with age. Each slightly shaken with loose joints and a few cracks at their junctures. One with cracks in back splat supports with possible repair. Rubbed wear to gilt and paint. Upholstery in good condition with rubbed wear and slight pilling throughout.

8008
Overall good condition with scattered scuffs, scratches, nicks, and indentations commensurate with age. More concentrated scratches and rubbed wear to the wood finish at top surface and legs. Minor cracking to leather surface with scattered indentations and mild soiling. A 6″ long section of bead trip loose from its mounting and slightly bent.

8009
Visual: Grime, varnish discoloration, fine craquelure throughout, and stretcher bar creases with attendant splits in the canvas along each side, all commensurate with age. A 0.5″ H x 0.25″ W spot of pigment loss near the center of the upper edge.

Blacklight: No evidence of restoration.

Frame: 20″ H x 26″ W x 3.5″ D

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AFTER THE AUCTION
(a) The buyer agrees to pay the sum of the hammer price plus Buyer's Premium, plus any applicable sales tax. The Buyer's Premium will be calculated as follows: 27% on the first $1,000,000 of the hammer price, plus 21% on any amount between $1,000,001 and $5,000,000, and 15% on any amount above $5,000,000 when paying by cash, check, or wire transfer.

Successful bidders using Live Auctioneers or Bidsquare platforms will be charged a Buyer's Premium calculated as follows: 32% on the first $1,000,000 of the hammer price, plus 26% on any amount between $1,00,001 and $5,000,000, and 20% on any amount above $5,000,000 when paying by cash, check, or wire transfer.


Credit card payments made directly to Moran will be subject to an additional 3.5% acceptance fee. This fee is not more than the cost of accepting these cards. Buyers outside the United States must submit payment via wire transfer. Credit card payments made directly to Moran are not an accepted form of payment for buyers outside the United States. Buyers are strongly encouraged to provide full payment at the auction. Payment must be received by Moran within five business days immediately following the auction. The buyer does not acquire title to and may not take possession of the lot until all amounts (including the hammer price, premium, and applicable taxes) due to Moran have been paid in full. Unless alternate payment arrangements are made immediately following the auction, successful Live Auctioneers bidders will be automatically charged via Live Auctioneers' LivePayments 24 hours after the auction. Payments made through Live Auctioneers LivePayments are subject to an additional processing fee and any applicable state sales tax.

(b) Collection: Buyers are strongly encouraged to collect purchased items from the sale site at the time of the auction. Packing material and labor are provided free of charge at the sale site during the auction. Packing and handling of purchased lot is undertaken by Moran's solely as a convenience to customers. Moran's is not liable for damage to property, regardless of cause, in connection with this courtesy service
(c) Storage: Following the auction, uncollected lots shall be relocated to and stored in Moran's warehouse. Moran's shall retain possession of all purchases until full payment has been received from the buyer. Lots remaining uncollected after the fifth business day following the sale, regardless of payment status, are subject to a per-lot daily storage charge of $10.00. In addition to other remedies

available by law, Moran's reserves the right to impose upon delinquent buyers a separate 1% monthly charge (of the purchase price, or the maximum permitted by law) commencing on the sixth business day after the sale date.
(d) Shipping: Buyers are responsible for arranging their own shipping estimates and deliveries. Moran's in our discretion and as a courtesy to buyers, can arrange to have purchased lots packed, insured and forwarded by a third-party shipper at the request, expense and risk of the buyer. Moran's assumes no responsibility for acts or omissions in such packing or shipping by other packers or carriers, even if recommended by Moran's. Nor does Moran's assume any responsibility for any damage to picture frames or to the glass therein. In circumstances where Moran's arranges for such third-party services, Moran's may apply an administration charge of 15% of that service fee.
(e) All Sales Final: Notwithstanding other terms mentioned herein, refunds shall be given at Moran's sole discretion. Refunds requested on the grounds of authenticity must be made within 10 days of the auction and accompanied by a supporting written statement from a recognized authority (defined as a person who has authored, edited, or substantially contributed to a monograph on the artist, a person who has curated, organized or substantially contributed to a solo exhibition on the artist, a person who has represented the artist's estate or someone who represented or worked closely with the artist while they were alive and, in any of the above instances physically handled works of the period, medium and subject matter in question during the course of their duties) stating that the object sold is incorrect or not the work of the artist. Dealers, appraisers and representatives of other auction firms do not qualify as authenticators of individual artists unless they have had such specific involvement with that artist's work, as specified above, in addition to their daily duties. Refunded lots must be returned to Moran's in the same condition as when sold. Moran's does not grant extensions to refund considerations based upon authenticity due to shipping delays. There are no exceptions to this refund policy.

LIABILITY AND LIMITED WARRANTY
(a) Liability: The buyer expressly agrees that (i) neither Moran's nor the seller shall be liable, in whole or in part, for any special, indirect or consequential damages, including, without limitation, loss of profits and (ii) the buyer's damages, if any, are limited exclusively to the original purchase price paid for the lot.
(b) Limited Warranty: All property is sold as is. Neither Moran's nor the consignor or our associates make any representation, express or implied warranty (including merchantability and fitness) or guarantee in condition, age, size, provenance, medium, signature, inscription, exhibition history, importance, rarity, country of origin, genuineness, historical relevance, monetary or other value, framing or lack thereof, mounting, conservation, coloring, palette, inscription, edition, style, label or other descriptor. No statement in the catalogue, brochures, website, bill of sale or invoice, any supplementary material, or statements by any Moran's employee shall be deemed such a warranty or representation or an assumption of liability.
(c) Descriptions: No warranty, whether express or implied, is made with respect to any description contained in this auction or any second opinion. Any description of the items or second opinion is for the courtesy of identifying the items for those Bidders who do not have the opportunity to view the lots in person, and no description of items has been made part of the basis of the transaction or has created any express warranty that the goods would conform to any description made by the Auctioneer. Color variations can be expected in any electronic or printed imaging and are not grounds for the return of any lot.
(d) Estimates: All estimates provided are carefully considered opinions of Moran's specialists, and are merely suggested guidelines for interested buyers. Buyers must be aware that all property sold is subject to fluctuating values depending on the subjective interests of collectors and a wide variety of other uncontrollable factors. The lots auctioned may sell at prices above, within, or below estimate.
(e) Regulated Species: Lots with a "◊" symbol in the printed or digital catalog, or noted within the condition report of a lot, may contain regulated plant or animal materials and could be subject to certain import or export restrictions. It is the buyer's responsibility to investigate any such restrictions and obtain any required import or export permits / licenses. The inability to obtain any such document(s) is not grounds for requesting a refund nor does it negate the buyer from making full payment for their purchase.
(f) Notices, Demands and Refunds: Any demands for refunds, problems with the lot(s) sold or notices of any kind concerning the auction shall be in writing and addressed to John Moran Auctioneers, Inc, 145 East Walnut Avenue, Monrovia, CA 91016.

ADDITIONAL MATTERS
(a) Copyright: The copyright on all images, illustrations and written material produced by or for Moran's for this auction is and shall remain at all times the property of Moran's. Moran's and the seller make no representation or warranty that the buyer will acquire any copyright or reproduction rights to a purchased lot.
(b) Buyer's Breach of Conditions: If a buyer fails to comply with any of these conditions, Moran's may, in addition to asserting all remedies available by law, including the right to hold that buyer liable for the purchase price, (i) cancel the sale, retaining as liquidated damages any payment made by the buyer, (ii) resell the property without reserve at public auction or privately upon notice to the buyer, or (iii) take such other action as we deem necessary or appropriate. If Moran's resells the property, the original defaulting buyer shall be liable for the payment of any deficiency between the original sale price and any subsequent mitigation sale, including warehousing, the expenses of both sales, reasonable attorney's fees, commissions, incidental damages and all other charges due hereunder. In the event that such buyer pays a portion of the purchase price for any property, Moran's shall apply the payment received to such property that Moran's in our sole discretion, deems appropriate. Moran's shall have the benefit of all rights of a secured party under the Uniform Commercial Code adopted in the State of California.
(c) Severability: Should any of these conditions be deemed unenforceable, invalid or illegal in any court having jurisdiction, that part shall be discounted and shall have no effect on the enforceability of the remaining provisions contained herein, which shall remain valid to the fullest extent permitted by law.
(d) Jurisdiction: The rights and obligations of the parties with respect to these conditions and the conduct of the auction shall be governed and interpreted by the laws of the State of California. By bidding, whether in person or by agent, by absentee bid, telephone, internet or other means, the buyer shall be deemed to have consented to the exclusive jurisdiction of the courts of the state of California or, if applicable, the federal courts sitting in this state. Further, the buyer agrees that the venue for any action arising out of the failure to abide by these conditions, or any conduct related to or arising out of the auction, shall be the Los Angeles Superior Court, North East Branch located at 600 Olive Street, Burbank, California.



JOHN MORAN

AUCTIONEERS & APPRAISERS

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